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Contest Editor

Dramatic Mirror, 133 West 44th St., N. Y. C.

Please send me full particulars about your screen contest without obligation on my part.

Name.....

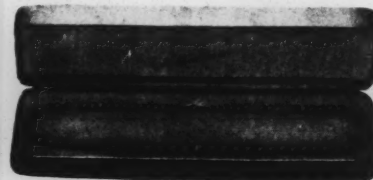
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Kenneth MacGowan—Evening Globe

"In mood, method, and technic; in purpose, devotion, and dignity; in direction, photography, and settings, and to a large degree in acting, a photoplay of unique and extraordinary quality—magnificently accomplished—a unique specimen of the new art."

Louella Parsons—Morning Telegraph

"One of the few pictures that lives up to the reputation bestowed upon it from its birth—a tremendous theme."

New York Times

"Inspiring—unusual. It is a work of cinematographic distinction—some of the scenes are remarkable. T. Hayes Hunter and Mr. King are to be credited with a truly extraordinary accomplishment—strikingly presented."

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KATHERINE MACDONALD

DRAMATIC MIRROR
The beautiful star of First National Pictures, whose latest release, entitled "The Notorious Miss Lisle," is said to be the very best she has yet appeared in

Broadway Buzz

FROM LOUIS R. REID

"WILD Women of 19 and 20" will be the title, it is said, of a new Lew Fields revue. It is strange that it has never been thought of before, inasmuch as the managers and their Boswells love to exploit the youthfulness of the chorus girls.

The visit of Sousa's Band to Mexico may do more to effect a tie of understanding between the United States and the republic to the South than all the diplomats this side of the Potomac.

Well, Which Was It?

"Crown Prince Carol was the guest of Col. Henry Anderson at dinner in the Metropolitan Club and attended 'The Lady of the Lamp' in the Republic Theater in the evening."—The Sun.

"Crown Prince Carol attended a performance of 'Good Times' at the Hippodrome."—Morning Telegraph.

Real Honest-to-Morgan

gold diggers have appeared in Broad Street. In search of a hidden treasure they have been hard at work with pick and axe within a stone's throw of the stock exchange. They have operated practically unnoticed, however, thus proving again that New York is interested in only one type of gold digger. Uncle David Belasco



is capitalizing upon this interest. On the other hand Arthur Hopkins could not arouse sufficient patronage for "Palmy Days," a play of the Fortyniners in California, to continue its New York engagement beyond three weeks.

What If The Example

set by Commander Venable of a United States warship in greeting Fay Bainter aboard a liner, down the bay, is followed generally in the army and navy, will it not provide a new custom for peace time? A star might be met by a whole fleet of ships provided she is admired by the fleet commander, or a Brigadier General from Governors Island might march a battalion to the Cunard or White Star pier to meet some favorite of the Broadway stage. Where do candidates Cox and Harding stand on this Gilbert and Sullivan idea?

No sooner does the Mirror advocate the organization of a Bald Head Club than it is done. Connecticut enjoys the distinction of being first in the field with public recognition of the girl-and-music shows' chief supporters.



What Is All This Talk

of an ape at large in Pennsylvania? Can it be that "The Return of Tarzan" is about ready for Pennsylvania presentation?

Al Jolson sang to Senator Harding last week, accompanied by Blanche Ring, Henry E. Dixie, Eugene O'Brien and many others. Al walked up Mount Vernon Avenue in Marion, O., to the front porch of the Republican candidate and rhymed "Lincoln" with "thinking" and received more applause than was ever extended to the lectures of the most precise of English professors.

Can it be true that Douglas Fairbanks has joined the "Only Their Husbands Club"? He is referred to in Los Angeles, according to our secret service men, as Mr. Pickford.

There Is a Reason

It is easy to guess why George White wants his own theater in New York to be called the White House. Yes, you're right. He can name his attraction "Scandals in the White House."

In a year when the front porch is winning a new significance a singularly appropriate honor has been heaped upon the rocking chair. French scientists have agreed that the homely old rocking chair, the much abused rocking chair, the cloth-covered rocking chair that stands on the porch is the chair most conducive to a correct attitude of the body when in a sitting posture. Grand Rapids will now enjoy another boom under the slogan of "Buy a rocking chair and combine health with pleasure."



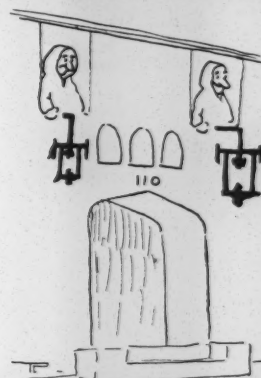
"The closing of Vefours," says the Sun under a Paris date line, "merely adds another instance to the steadily growing list of historic sites which are being occupied by financial firms." Substitute Sherry's for Vefours and the item could just as well have fitted New York.

I Don't See How

Long Island can become the motion picture center of the country unless the writers of our modern comedies transfer the scenes of their plays to New Jersey or Westchester. Imagine reading a program at a theater "Action takes place at the Van Orden's country place on Long Island" and knowing in your heart that the film studios and laboratories and offices and exchanges and bungalows and projection rooms take up all the room on Long Island.

It Is Up to the Friars

to start something. The Players Club has had its day in court. The Lambs have had fully a month in the newspapers and the Friars have had nothing. They should delay no longer in contributing to the gayety of the nation. Heaven knows the nation



needs it. The nation seems bored with politics and war news. But it would enjoy more piquant items about an actors' club.

Dramatic Criticism of Musical Shows Can Be Improved

From a Tribune account of a Sunday at Rye Beach: "Far down a white and unprotected back the ribbons ran and finally made connection with a black V-shaped bodice of surf satin. The Constable stopped his mechanical chewing as his gaze continued its downward course. Attached to the bodice was an abbreviated skirt, snug about the hips and flaring slightly into a broad hem, where it ended, some twelve inches below the waist. Below that the Constable's narrowing eyes encountered two legs, plump and bare and white. Then came two dimpled knees and after that a pair of baby blue socks extending six inches above the ankles." Substitute "Reviewer" for "Constable" and the account could stand for any revue from G. M. Anderson's to Ziegfeld's, thus saving time and labor for the critic and the printer and, of course, the reader.

To John Dunstan, Proprietor of Jack's

O John,
Tribute must I pay to thee,
Not as to a Bacchanalian gold-digger,
Who ever seeks my worldly wealth
in manner greedy;
But rather render unto thee a finer gift
Wrought in a texture of supremest fancy.
Justice has been withheld from thee too long.
Thou has not had thy meed of earthly praise.
So come I unto thee with sweetened song,
(Tho' oft I left with lays of ribaldry,
Or raucous laughter from my lips did flow),
And hail thee as the prime dispenser of all joy.
Happiness lurked within thy storied walls
For politicians, college boys and merry men.
Rows and rows of bottles peered at one
With bold Satanic gleam neath tungsten rays.
Whitened tables groaned from weight of steins
Which carriers brought on trays of noisy tin.
Fragrant odors came from rooms close by
Where savory stews were cooked for epicures.
But thy Dionysian portals now are sad
And I must grieve with thee
O John.

A PILGRIM.

Briggs of the Tribune might reverse his familiar cartoon subject and show "when a feller doesn't need a friend." He might depict a small boy living next door to Senator Harding in Marion and watching a continuous parade to and from the candidate's home.

So It Is the Cat Step

that is to succeed the long-reigning jazz and shimmy. At least that is what was decreed by the dancing masters in convention assembled until



signals were crossed. What is a dancing masters' convention like anyway? With a gradual softening and flabbyization of the nation's fibre the cat step would seem, after all, an appropriate thing. But probably because it could be danced with facility and perfection only by pussy-footers it has been banned.

Everybody's doing it.
Doing what?
Producing plays.



LILA LEE *One of the principal reasons why Paramount's production of "The Prince Chap" is such a great success*

DRAMATIC MIRROR

You've Got

Eugene O'Brien

ALL men may or may not be born free and equal—the Bolsheviks disagree on this point with the founders of our country, so I mention both sides of the matter, but there can be no question on this point—all men are born young.

No man can reach his majority without having passed through a probation period of youth. And how to hang on to that youth, make it increase rather than decrease with years, and thus spread it out freely over one's three score years and then some, this is the problem that confronts the actor and actress more than any other class of persons. Youth, desirable for all is necessary for the person who aspires to be a "box office attraction."

Critics and highbrows love to expound on the subject of America's indifference to art, but no one questions America's appreciation of youth. And any performer who hasn't youth to offer to the public must

Pay a Heavy Toll

in the way of ability and technique.

The reason that foreign made pictures are often unsuccessful in America is that continental actors and actresses serve a much longer apprenticeship than Americans do, and consequently when the laurel wreath of achievement is placed on their brows, those brows are not infrequently furrowed. Whereas we demand youth, the continental audience demands a recognized artist. The ideal situation is, of course, a combination of youth and ability.

A very charming American woman recently lost her husband and was faced with the necessity of earning her own living. A playwright friend, who had always felt that she had histrionic ability hastily rewrote a play that was already being rehearsed for Broadway, giving her a part.

The woman refused the role and won the lifelong enmity of the playwright. She explained thus: "I have not youth enough to cover my lack of talent, or talent enough to cover my lack of youth." She proved that she was as wise as well as a charming woman. She knew the disposition of the public.

Theatrical folk, because of the exigencies of their profession, have been called upon

To Remain Young

when they could have taken life more easily in other walks of life, where they could have accumulated weight and gotten old comfortably if not gracefully. The footlights, however, are infinitely more tolerant than is the screen. Footlights cast a softening blur over wrinkles and picture hats very often sketch pleasing shadows on skins that have lost their delicacy. It used to be sort of an unwritten law that as long as the rouge business flourished and nothing caused a shortage of powder ingredients, a woman could look young on the stage and no one cared how old she really looked if she could "make up" young.



But the silversheet is a stickler for realism and personal revelation. It delights in finding wrinkles almost before they start. What it does to double chins is pathetic. Manufactured youth doesn't stand the test. Youth really must be there. And consequently a screen actor to-day must really be young and look young. To grow up and have mature ideas is all very well for a philosopher or for the statesman, but the actor must be the eternal Peter Pan.

He must be the playboy on and off the stage. He is designed by nature to amuse and entertain, and old age is seldom amusing or entertaining. It is too busy making laws and philosophies and settling the destinies of mankind.

If youth were entirely a matter of years, then the actor's lot would be an unhappy one—but it isn't.

Youth Is a State of Mind—

a philosophy, if you will. One of the youngest persons I know is my mother. She is much more youthful than I am. When we go out in society together, I always try to remember that she is my mother and that I must treat her with great respect and deference, but when we are at home together, I treat her like what she really is—a good pal who will ride with me, read with me, or enter into anything I enjoy with as much zest as I do myself. And she looks young, too, in spite of white hair.

The first requisite for keeping young is health. Health and youth are almost synonymous. A healthy person is bound to look young. There should be a healthy hobby in every man's life. Who doesn't find some pleasure in hunting, fishing,

riding, golfing, swimming, or something of that sort? And when he spends time in cultivating one of these, a man is also handing out hostages to age.

Even more important, I believe, than keeping the body young is to keep the mind young and receptive. Persons used to believe that the study period of a man's life ended when he received his diploma. He might deepen his mental channel, but he couldn't widen it much after he had accumulated, say twenty-five or thirty summers. Now we know that a man's mind

Needs Exercise

as well as his body and that only inactivity stops its progress. Now it is nothing for a man to take up science or languages or arts in middle age when his time and circumstances permit him the leisure and means his youth denied.

I have in mind a self-made man who is sixty, but who is the incarnation of youth. His magnetism is so great and his personality so compelling that you never think of his years, or if you did, you would realize that he could never have developed to his present state unless he had been vouchsafed a number of years in which to evolve. His name is linked with the early history of the automobile industry. His bank account runs into the millions. His artistic temperament was never made subservient to his commercial instinct. He had always been fond of music, but he had had no chance to study as a lad. At about fifty he married a young woman with an exceptionally fine voice. It occurred to him he would take pleasure in playing her accompaniments. Consequently, he began to study the

piano. He practiced for two hours each day. His practice hours were usually from 1 to 3 in the morning, but he did not live in an apartment house and he had some degree of personal liberty in matters of this nature.

He took the most intelligent interest in his music of any person I ever knew. His progress

Was a Constant Joy to Him

Of course, his fingers never achieved the dexterity of those of Paderewski, but he became a very creditable performer and realized his ambition, in part, at least. He knew the technique and construction of a musical composition as thoroughly as he knew that of an automobile.

When he became fairly proficient in music he took up the study of art and became particularly interested in the pottery and clay work of the ancient Aztec Indians, and made several excursions into Mexico and Central America excavating treasures and translating the inscriptions he found there. He was obliged to learn Spanish in order to do this thoroughly, and consequently for several months he closeted himself with a Spanish teacher six hours a day. What he is doing now I do not know, but I am sure he has some new fad that he is pursuing with enthusiasm and zeal.

This man would have made a marvelous actor, because he would have explored the character of each new person he portrayed with the joy of a discoverer. Each new personality would have given him an opportunity to reveal a new phase of his many-sided nature.

Can you imagine Sarah Bernhardt growing old? If she were to attempt to do so she would face the one failure of her career.

Some of the greatest actors on both the screen and the stage are past their youth in age, but not in spirit and consequently not in looks.

They know the value of youth. Youth is a means to continued prosperity. They have to keep young to keep prosperous. So it is that an actor or actress may have youthful appearances when the man or woman in other walks of life have grown old. Exercise and diet play big parts in Ponce de Leon's realm, but "thinking young," the development of a youthful state of mind plays a more important part. Consider John Drew, oh ye who are heavy-burdened with years! He has kept pace with Ponce. He has never grown old. There are thousands of others.

It Is an Unkind Person

who takes the "Who's Who" from the shelf, dusts off its covers and proceeds to uncover statistics regarding the idols of the stage. A man is as old as he feels, and a woman as old as she looks. That's as true as fate. And why be accurate, mathematically, when calculating an actor's career.

This worship of youth, it seems to me, is the evidence of a youthful, enthusiastic nation. When the country becomes more jaded and decadent, it may mark the passing of the ingenue and the flapper. But who wants that day to come?

Summer's End

Dorothy Gish in "Mary Ellen Comes to Town" (Paramount) catches just the right breeze by the old creek for her baby wind-mill

Dumb beasts and fowl are anything but dumb when Lila Lee calls them to supper. "Heart of Youth" (Paramount)



(Above) Doris May, Paramount star, finds a wistful charm in the flowers



(Left below) A mountain climb exhilarates Katherine MacDonald. "The Notorious Miss Lisle" (First National)

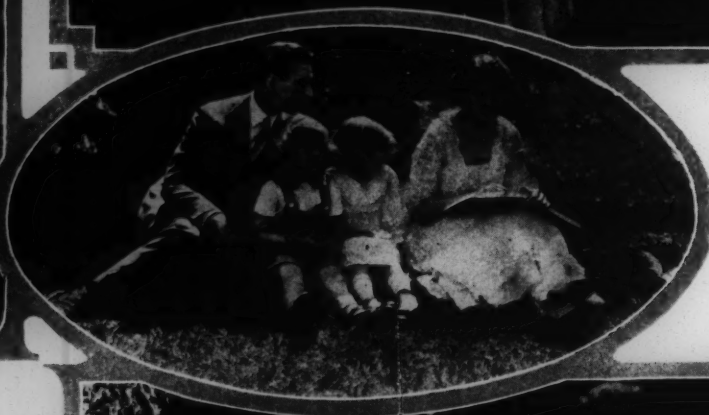
(Below) A gloriously romantic spot is disclosed here. But where are the man and the maid and the canoe? "When Nature Smiles" (Paramount-Post)



(Below) Here is Bert Lytell in a more serious mood, thinking, perhaps of the end of summer. "The Right of Way" (Metro)



Dorothy Dalton assumes a charming domestic pose in "Guilty of Love" (Paramount)



Bert Lytell demonstrates how easy it is to have and to hold. "Easy to Make Money" (Metro)



THE NEW PLAYS ON BROADWAY

"THE BAD MAN"

Villa Finally Reaches the Stage

Melodramatic comedy in three acts, by Porter Emerson Browne. Staged by Lester Lonergan. Miss Carson's costumes by Nardi and Samuel Lorber. Produced by William Harris, Jr., at the Comedy Theater, August 30.

Gilbert Jones.....Frank Conroy
Henry Smith.....James A. Devine
Lucia Pell.....Frances Carson
Morgan Pell.....Fred L. Tiden
Red Giddings.....John Harrington
Jasper Hardy.....Wilson Reynolds
Angela Hardy.....Edna Hibbard
Pancho Lopez.....Holbrook Blinn
Pedro.....Herbert Heywood

It is strange considering the superabundance of dramatic offerings, that Señor Villa of Chihuahua and points north has not been presented on the stage before. He is such rich material for most any kind of play from extravagant comic opera down to picturesque melodrama. In dramatizing him for the pleasure of theatergoers this season Porter Emerson Browne has added measurably to his prestige as a playwright and a business man.

Mr. Brown makes use of the formula that has marked a thousand and one plays of the American stage in constructing his so-called satirical comedy. Not a single trick has been missed. But they are so freshly treated or rather—it is impossible to keep the word back—so well camouflaged that the play is absorbing from the start. The mortgage, the skinflint about to foreclose, the philosophic and self-sacrificing hero, the slick city feller, the amusingly garrulous old relative who contributes comic relief, the heroine married to the wrong man, even the pretty phrases about the colorings of the sky are all present.

However, originality has been employed in obtaining new and amusing results from them. As a consequence "The Bad Man" has every indication of a popular success. Mr. Browne has been most ingenious in the creation and development of his central character. Thoroughly a villain, Pancho Lopez in the hands of Holbrook Blinn assumes a charm and color that make him a substantial figure in the portrait gallery of the American stage. Lopez does not forget those who have befriended him. And when during a raid upon the border he discovers that Gil Jones is to be forced out of his ranch he sets to work to right affairs according to his own laws.

Mr. Blinn as Lopez was always a vital, vivid figure. He played with a fascinating blend of melodramatic fervor and comic opera swank. The characterization is complete in its physical aspects. Fred L. Tiden was effective as a Wall Street schemer. Frances Carson was winsome as the distressed heroine. James A. Devine contributed a humorous sketch of a wheeled-chair pessimist.

LOUIS R. REID.

"PADDY THE NEXT BEST THING"

Familiar Play of Irish Hoyden Presented

Play in four acts, by Gayer Mackay and Robert Ord. Adapted from the novel by Gertrude Page. Gowns by Mood and Madame Price. Produced by Robert Courtneidge, at the Shubert Theater, Aug. 27.

General Adair.....Walter Edwin

"The Bad Man" Amusing—"Paddy" a Dull Play—Truex a Cowboy—"Greenwich Village Follies" Artistic

Jack O'Hara.....Hugh Huntley
Micky.....Charles McCarthy
Paddy.....Eileen Huban
Eileen Adair.....Eunice Elliott
Laurence Blake.....Cyril Scott
Gwendoline Carew.....Vera Finlay
Dr. Davy Adair.....Charles B. Wells
Lord Sellaby.....C. Barnard Moore
Mrs. Bingle.....Emily Lorraine
Mrs. Putter.....Alice Belmore Cliffe
Ticket Taker.....J. B. Souther

One has to go back to the Chauncey Olcott opera to find a parallel to "Paddy the Next Best Thing," a play of Irish life which has been brought to this country with the expectation of an echo of its London success. It is difficult to conceive of a public in New York naive and patient enough to accept such tedious piffle. Given an agreeable vocalist and impersonator as Chauncey the play, properly masculinized, might enjoy a modicum of popularity.



As it is, "Paddy the Next Best Thing" ambles an obvious and monotonous way to a seemingly interminable end. Its mechanism is always apparent. Its characters are the veriest wax figures. Its dialogue the most conventional and machine-made. It may be true that an actress of considerable charm and subtlety in comedy interpretation might vitalize the play, might make it seem unduly pretentious and significant.

Miss Huban has neither the experience nor the appeal to make "Paddy" anything but an uninspired monologue. Her success here has been achieved in wistful, semi-dramatic roles. Any effort to make her interpret a wilful, hoydenish, high-spirited girl seems misdirected. But aside from Miss Huban the same carelessness was applied to the selection of the cast as a whole. No play of the season has been accorded a more inept performance.

The play was made from a novel

and purported to show the conquest of Paddy, who, not having been born a boy, was the next best thing, a 'oriboy, at the hands of Cyril Scott. In the first act Paddy disliked him.



In the second she despised him. In the third she hated him—hated him to the extent of throwing crockery at him—and in the fourth—well, what did she do in the fourth? Had he not lifted the mortgage on the old homestead? Had she not understood him? Had he not loved her and believed in her determinedly all these years? LOUIS R. REID.

"BLUE BONNET"

Ernest Truex as a Youthful Cowpuncher

Comedy in three acts, by George Scarborough. Produced by the Shuberts at the Princess Theater, August 28.

Billy Burleson.....Ernest Truex
Hope Hillyer.....Mona Thomas
Jep Clayton.....Edgar Nelson
Cuca.....Maria Ziccardi
Sallie Jenkins.....Helen Lowell
Judge Stegall.....Robert Harrison
Terry Mack.....Richard Taber
Mrs. Gilstrap.....Mattie Keene
Jim Cooksey.....Neil Burton

Ernest Truex has at last thrown off the yoke. The ominous doom of devoting his life to the playing of embarrassed young bridegrooms and such like has been lifted, and in "Blue Bonnet" he comes through with flying colors in a part totally different from anything he has done before. This being the case it is not quite so difficult to excuse the production of the piece, for it is truly an incredible opus. It involves a pair of innocent orphans with a mortgage, several soliloquies, a couple of guns, a pair of handcuffs and a whole troop of villains, all save one of whom reform just before the final curtain. Back in 1840 such ingredients skilfully handled were going out of date; in 1920 the same elements inexpertly thrown together can give rise to nothing but amazement.

A company of players notable for their hearty endeavors perform ver-

itable wonders with the play. Truex himself is entirely engaging as a young cowboy. Richard Taber as a soldier from Tenth Avenue gets away with impossible lines remarkably well. Helen Lowell, the worst hampered member of the cast, manages to extract a moderate degree of reality out of her part, and Mattie Keene as a Texas prairie native who proves to be a second Blackstone at the crucial moment, gives a very good performance. Mona Thomas approaches her task with supreme indifference, and considering the material she has to work with, one can scarcely blame her. JOHN J. MARTIN.

"GREENWICH VILLAGE FOLLIES OF 1920"

Colorful and Amusing Revue with Dancing a Big Feature

Revue in two acts; book and lyrics by John Murray Anderson, Thomas J. Gray and Arthur Swanstrom. Music by A. Baldwin Sloane. Staged by John Murray Anderson. Gowns by Armstrong and Myer, Anna Spencer, Inc., and Mme. Pulliche. Music published by M. Witmark. Produced by the Bohemians, Inc., at the Greenwich Village Theater, Aug. 30.

Principals—Savoy and Brennan, James Clemons, Margaret Severn, Ivan Bankoff and Mlle. Phebe, Sylvia Clark, Venita Gould, Mona Celeste, Mary Lewis, Alice Hamilton, Collins and Hart, Mazette and Lewis, Meyers and Hanford, Howard Marsh, Hap Hadley, Margaret Davies.

The new "Greenwich Village Follies," true to its traditions, opens in Greenwich Village. But it will not be confined there long. It will march triumphantly to a larger field in the vicinity of Mr. Ziegfeld whose domains it threatens seriously in pictorial appeal, artistic effects and dancing features.

John Murray Anderson continues the strikingly novel stagecraft—novel for girl-and-music shows—which he displayed in "What's in a Name," two of the numbers, a Russian executed amidst the barbaric costumes of the fourteenth century with a bizarre Greenwich cafe as a background and a Persian danced with Oriental abandon and color being splendid examples of his skill.

But there are many, many other features, most of which are worth while. Stunning costumes, youthful and agile dancers, comedians of subtlety and clownish broadness, settings of rare charm and originality—all these contribute to the appeal of the revue in Sheridan Square.

Among the performers there are noted the droll and ingenious Savoy and Brennan, comedians who are always reliable and always funny. There is Ivan Bankoff dancing with unusual fervor and athletic grace, assisted by the accomplished Mlle. Phebe. Collins and Hart contributed their comic business with an invisible wire. Myers and Hanford extracted music from a saw and amused after the manner of Arkansas travelers. Sylvia Clark sang and jested with her usual good humor.

Frank Crumit as a master of ceremonies found a niche for his quiet methods. Venita Gould was another capable singer and impersonator and a highly personable young woman named Margaret Severn won a substantial success in a series of dances in masks, the latter the work of W. T. Benda. LOUIS R. REID.

(Continued on page 420)

20 YEARS AGO TODAY 5 YEARS AGO TODAY

"The Parish Priest" is Produced at the Fourteenth St. Theater with Daniel Sully in the Leading Role.

Marie Tempest Appears in London in "English Nell". Her First Play without Music.

Otis Skinner Opens at Wal-lack's in His Own Dramatiza-tion of Stevenson's "Prince Otto."

Annie Russell in "A Royal Family" Opens at the Lyceum Supported by Lawrence D'Orsay, Charles Richman, Orrin Johnson and Richard Bennett.

William Hodge Opens in "The Road to Happiness" at the Shubert Theater.

Henry Miller Produces "Just Outside the Door" at the Gaiety with cast including Kathleen Macdonell and Ernest Truex.

Belle Story Is Engaged to sing for the new Hippodrome company.

Marguerite Clark in "Helene of the North" Supported by Conway Tearle and Elliott Dexter is Released by Paramount.



BIRDIE CONRAD

The feminine half of the team of Ed and Birdie Conrad, the talented young vaudevillians who have made an enviable reputation for themselves as singers of "honey" songs. They have been chosen as part of the first bill of B. F. Keith vaudeville, which opens at the Broadway Theater on Labor Day. One of the best musical numbers in their present turn is Irving Berlin's newest blues song hit, "Broadway Blues"

ED CONRAD

The other half of the team, who adds the necessary firm masculine touch to offset Miss Conrad's dainty femininity. Besides being a vaudeville artist himself, Mr. Conrad is a producer of acts which are meeting with success in the various vaudeville theaters. One of them bears the melodious title, "Mammy O' Mine," and contains lots of melody and rhythm. In this act also Irving Berlin's "Broadway Blues" is the featured song



AT THE BIG VAUDEVILLE HOUSES

PIANOS RUN WILD IN NEW PALACE SHOW

Pianists Hold Convention as Songs Hold Forth

'Tis "old piano week" at the Palace. Pianists are holding a merry session while an avalanche of songs just about smothered the audience.

The funniest part of it all is that despite the deluge the audience didn't seem to mind a bit and even went on record as encoring for more.

The convention of pianos brought together the following ivory-keyed delegates: *Les Poe*, representing *Frank Hurst*; *Low Handman* with *Clark and Bergman*; *J. Dudley Wilkinson*, with *Nora Bayes*; with *Bert Errol* giving the stage piano a rest and using the Palace orchestra as a proxy. All that was needed to make the day complete was to have had the Pianofields or Ward's merry bevy of feminine pianists on the bill.

And the songs! They started with the *Scanlon, Denno Brothers* and *Scanlon* who classified in far better shape as dancers before they were through, ran through the close of the *Billy Arlington* act, with some close and pretty harmony on *My Virginia Rose* and an imitation of an Italian quartette offering *Chiribiri-biri*. Then came *Frank Hurst*, with all songs and little talk. *Clark and Bergman* took up the vocal idea where *Hurst* left off while the intermission period gave the orchestra a chance to tune up for the second half of the song onslaught.

Bert Errol turned loose another facet of songs and they ran on until *Nora Bayes* trooped in with her vocal fusillade. The *Zarrell Brothers* fooled everybody by not trotting out a piano or offering to render a jazz version of *Swanee River* or *Annie Laurie*.

There were some sure-enough hits. *Miss Bayes* held over from last week scored another personal triumph.

There was a slight change in her program with *Miss Bayes* using *You Are Just as Beautiful At Sixty As You Were at Sweet Sixteen* and *Japanese Sand Man* which were not in her repertory last week. *Miss Bayes* gave little *Florence Parham* another opportunity to prove her natural entertaining ability.

Hurst did real well and offered *Fred Fisher's* new ballad *Leave Me Your Love When You're Gone*, by way of diversifying his set turn.

Billy Arlington Company were a genuine comedy hit and a big relief from the many acts that have worn out their welcome at the Palace. *Arlington* has a happy way of exuding his comedy fol de rol and personality. The company including *Arlington* shows exceptional merit as a singing four, the finish putting the act in great favor.

Bert Errol has practically a new

"Buzzin' Around" at the Colonial—The Alhambra has Harry Delf—Heat Hurts the Royal Bill—Pianos Dominate the Palace Show

act, flashing some new gowns that caused the women to gasp right out in envy over their beauty.

Clark and Bergman closed the first half and were well received, the work of the *Crisp* sisters proving a mighty happy and harmonious part of their offering. The closing act, the *Zarrell Brothers* held everybody in for the finish.

MARK.

BILL OF SURPRISES AT THE COLONIAL

Friscoe, Xylophonist, Wins First Honors of Program

Senor Friscoe, unquestionably the best xylophonist in vaudeville, captured first honors at the Colonial, and most of the applause. He plays with great skill and absolute accuracy, regardless of the difficulties of the composition or the number of felt hammers he is using. He played *Kismet*, *La Veeda*, *Swanee*, *Rose of Washington Square*, *The Love Nest*, and several other popular numbers called for by the audience. He got a lot of fun out of the *Humoresque*. As a novelty *Friscoe* introduced one of the *Edison* "recreations" of his playing (adv.) and he played along with it in perfect unison. His act was the hit of the evening, and *Senor Friscoe* responded graciously by the insistent clamors for encores.

Will Morrissey's "Buzzin' Around," boiled down from the recent Casino show, simmered along comfortably, without creating any uproar of enthusiasm. The burlesque of "The Son Daughter," plus *Theda Bara's* "The films are calling" were the high spots in a commonplace revue that sadly needed the personaliaty of *Will Morrissey* himself, and the singing of *Elizabeth Brice*. *Jack Norton* and *Rhoda Nichols* were adequate substitutes and did the best they could with the material furnished them. Little *Sunshine Mae* danced nimbly and frequently, and *Billy Taylor* sang occasionally.

Mabel Berra sang lustily, opening with *Buddha*, following it with *Liza Lehmann's* "Daddy's Sweetheart" (somewhat unsuited to the Colonial audiences) and closed with an aria from *La Traviata*. Her most attentive accompanist music-boxed *A Young Man's Fancy* to the distress of the assisting orchestra.

Clayton and Lennie, a "silly ass" type and feeder, got some laughs. *Charles B. Middleton* and *Leora Spellmeyer* played an intense little western sketch "Lonesome Land" rather well, and their melodrama was interesting. *Bessye Clifford* in "Art Impressions" was a triumph of garish colors.

The *Chung Hua Four* harmonized agreeably with *So Long Oolong*. *Mandy, I'm In Heaven When I'm In My Mammy's Arms*. The *Equilli Brothers* closed with balancing feats

that made the audience hold their seats and their breath.

CONN.

HUMIDITY TOPS ROYAL PROGRAM

Babe Ruth Film Proves Best Thing on the Bill

General Humidity topped the Royal show Monday night and more than held his own despite any efforts on the part of the Royalites to keep cool. The Sahara desert had nothing on the Royal when a comparison of heat and dryness were concerned and it was too bad that *Al. Darling* didn't have an April shower to close the bill. Even a July downpour would have been just as acceptable.

The show got started several times then was unceremoniously thrust into a snail-like channel that had the folks anxiously awaiting for the Curfew sign.

Bert Melrose imparted "big time" strength to the first part, with the *Babe Ruth* film holding the center of the bill, attaining far greater importance through the popularity of the King of Swat and the Yankees in the Bronx. The second part was a decided improvement over the first half, with *Laura Pierpont* and Company, *Lane and Moran* and *Rosini* making the folks feel more assured that they were getting their money's worth.

Manager Darling will no doubt feel mighty relieved when the dog days and humidity are gone and the cool gray dawn of fall brings bigger acts and the general satisfaction that comes each week when he can smile out loud and say: "Great show this week."

Prevost and Goulet started the show and did well with *Herbert Brooks* handling the second position with his feats of card magic. *Bert Melrose* aroused the folks from their comatose, sweltering state and bowled them for a goal with his table rocking.

Harry Anger and *Netta Packer* did fairly well, some of their gags being of ancient origin and others of more recent date. They offered *The Vamp* but whip it up *Man O' War* fashion thereby saving their bacon. *Frances Pritchard* and her dancing boys, *Edward Tierney* and *James Donnelly* closed the first part and the Bronxites took most kindly to this dancing turn. *Miss Pritchard* appeared mad enough to be tied when her orchestra accompaniment slipped a cog during one of her important dances.

Dick Himber and *Helen Patterson* got along fairly well, with *Miss Patterson's* cuteness, vivacity and dancing holding up the turn. The *Pierpont* act held close attention all the way and was richly applauded. *Lane and Moran* rocked the house for big returns while *Rosini*, the

second master of legerdmain of the evening, closed successfully.

MARK.

ALHAMBRA HAS PLEASING BILL

Harry Delf the Livest Number on Program

The happy spontaneity that usually characterizes the Alhambra "atmosphere" was missing Monday night. But that was probably due to the fact that both audience and performers were too busy nursing wilted collars to give their undivided attention to the serious business of being amusing and amused, although *Harry Delf* was a happy exception. That irrepressible youngster worked so hard, imitating the photographs in the old family album that he had to be carried off in a state of complete exhaustion by "props," a state that was not altogether simulated. But he was able to stand up and take numerous curtain calls a few minutes later.

Handsome *Lottie Briscoe* was so refreshing to look upon that the audience quite overlooked the fact that she wasn't giving as much of her fine voice as she might have given, although her partner—*Rauh*—was very generous with his laughable "humility," which consisted of figuratively hanging onto *Miss Briscoe's* apron strings.

Mabel Sherman, "The Love Girl," with *Al. Stevenson* at the piano, sang well, but overfed her hearers with too much sentiment. The feminine members of the audience insisted on discussing *Miss Sherman's* "pantaleon" gown.

"Ye Song Shop," an elaborate combination of maids and melody, presented by *Irwin Rosen* and conceived by *Pat Rooney*, offered popular songs of the moment and by-gone days, illustrated by pretty girls and *Warren Jackson* and *Harold Whalen*, well trained vocalists and agile dancers.

Josephine and Henning offered a very pretty musical diversion entitled "The Girl and the Boy." Their humor is refreshingly refined and their dancing style is all their own.

Sam Liebert and Company in a revival of the comedy playlet, "The End of the World," were well received and applauded, *Mr. Liebert* giving a very true-to-life character study of an alternately funny, stingy and lovable Hebrew daddy.

Others on the bill were *Alanson*, who did remarkable acrobatic stunts on a swaying lamp post, *Brown and O'Donnell*, self-styled "fun profiteers," who succeeded in cornering many laughs, and *Alexander Brothers and Evelyn*, who seemingly lived up



to their claim of being the "World's Greatest Ball Bouncers."

A filming of *Babe Ruth*, demonstrating his methods by the "high speed" camera, proved very engrossing and instructive.

ELITA.

NEW VAUDEVILLE ACTS

Billy Arlington Makes Merry in New Act at Palace

After rounding out some merry comedy of the rough by-play that has been identified with Billy Arlington's style for years, Arlington, assisted by Elinor Arlington, C. I. Taylor and E. F. Hennessey, stepped right down to the footlights and sang sweetly, harmoniously and effectively a topical number entitled *My Virginia Rose* that had the Palace audience Monday afternoon rooting madly for more. And when Arlington and his associates sang *Chiri-biri-bin a la* Italian quartette the hit assumed even greater proportions. Arlington's act is entitled "Mistakes Will Happen." Arlington and the tallest member of the turn, enter in nondescript attire, with string instruments. It's a booking agency and the young man in charge goes out, leaving them to look after the business. A woman enters looking for a couple of musicians. Arlington and his side-worker have an inning with the instruments, also playing trombone and cornet for big comedy effect. It is a rough comedy act in general but possessing the type of fun-making that vaudeville revels in. At the Palace Arlington was a large-sized hit.

MARK.

Nora Bayes Crowning Hit of Palace Bill

There is only one Nora Bayes. She's at the Palace this week. But her stay in the varieties this time is of short duration as the singing comedienne is announced to shortly betake herself to the legitimate stage in a new show that will be "Her Family Tree." Those who saw Miss Bayes some time ago when she appeared at the Palace—pale, skinny and emaciated from a long illness that threatened her life—and then again Monday when she appeared in excellent spirits, arms, neck and shoulders rounded out almost to the point of plumpness and her animation and looks bespeaking a new physical self that had her old friends pinching themselves to make sure that it was the old Nora. She wore a beautiful blond wig, dressed in an attractive manner, that made her look more like a society debutante than anything else. She wore it becomingly and modestly and was decked out in hat and dress that enhanced her stage appearance. With her at the piano was J. Dudley Wilkinson, able and accomplished, and aping her in songs and mannerisms was the little colored girl, Florence Parham, a natural stage mimic, coached perfectly by Miss Bayes.

The Bayes repertory consisted of *Everything Comes To Him Who Waits*, used as an opening number, *You've Got The Broadway Blues*, that Miss Bayes does in her customary characteristic style; *Wandering*, something different with the Bayes "shadow"—the little pickaninny—being used effectively for an encore along new lines; *The Village Famp*, a new Rube number that's surefire as Miss Bayes does it; and *I'm Singing The Blues 'Til My Daddy Comes Home*, a crooning chant by a negro mammy who is longing for the time for her lover to

come back and followed by Miss Bayes being mimicked to perfection by Miss Parham. The Palace crowd just about tore the roof off demanding more encores but Miss Bayes did none of the old numbers but responded with a "kidding speech" in which she let the little negress handle the principal comedy. All things considered Miss Bayes just about owns the Palace this week. Mr. and Mrs. Palace have certainly turned over the house to her without a struggle.

MARK.

(New acts continued on page 443)

CHICAGO—PALACE

Laurel Lee and Other Acts Please

William Seabury and his "Frivolities" occupy the headline position at the Palace this week, but on account of delay in the arrival of the wardrobe the act was forced to remain out of the bill at Monday's matinee. Bobby Randall who is on the Majestic bill, substituted and did it very well.

The Rosellas open the show followed by Alfred Latell with his amusing animal imitations which always go over well. Rarick and Davis who occupy the third position, are only fairly successful with their skit, "Books and Looks." Miss Norton and Paul Nicholson offer their old act with the usual good results and are followed by "the chummy chatterer," Laurel Lee. Miss Lee's work is constantly improving and to her can be credited one of the big hits of the bill. Bobby Randall gets good results from his line of talk and especially from his singing of the *Last Rose of Summer* in imitation of Eddie Cantor. Swor Brothers get by without any great enthusiasm, though they are pretty well liked; Eva Shirley follows, assisted by Fid Gordon and his "versatile musical boys" and Al Rath, a jazz dancer. The act is very good and scores accordingly. James Morton who had been acting as master of ceremonies appearing between each act, closed.

OPBEE.

CHICAGO—MAJESTIC
Creole Fashion Plate and "Love Letters" Headline

The Barlowes in a thrilling trapeze act prove to be a splendid opener at the Majestic this week. Pistel and Johnson, old time minstrels, hold down second spot fairly well. Ethel MacDonough who follows in "Mildred's Busy Day," sings sweetly, but the act is accompanied by too much outright smut to make a lasting impression. Frank Kellam and Patricia O'Dare in comic songs and chatter are very good.

The Creole Fashion Plate is really the hit of the show. He is a most unusual entertainer, being a great deal more than merely an impersonator of women. His "voices" are good and his costumes beautiful. Another popular act is "Love Letters," a revue headed by Clarence Nordstrom, a clever young dancer, and Ona Munson, Kate Pullman and a generally good cast. Bobby Randall is a big success with his stories of army life. Lucy Gillett closes with her clever juggling act.

MORTON.

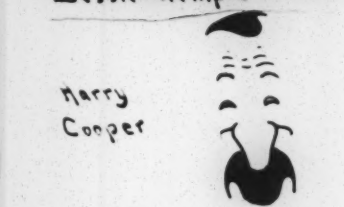
RIVERSIDE



Dancing McDonalds



Frazer & Dunce



Bessie Remple



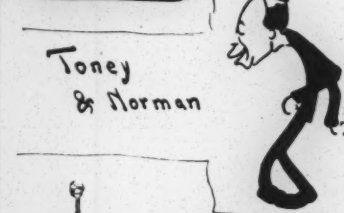
"The Little Cottage"



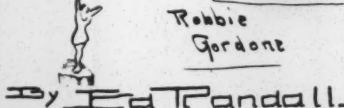
The Le Grohs



Betty Donn



Toney & Norman



Robbie Gordone

By Ed Randall

NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

You Are Just as Beautiful at 60 as You Were at Sweet 16	Nora Bayes
My Virginia Rose	Billy Arlington
Leave Me Your Love When You're Gone	Co.
I've Got a Bimboo Down on Bamboo Isle	Frank Hurst
	Margaret Young

RIVERSIDE OFFERS
VARIED PROGRAM

"The Little Cottage" and Other Acts Score

The Dancing McDonalds started the action of the program at the Riverside Theater in a typical whirlwind dance. The whirlwind seemed to be almost a young typhoon, and they received liberal applause. Frazer and Bunce, who are dead ringers for each other followed with a rather labored attempt at foolishness and some good singing. Bessie Remple, with an unnamed gentleman, sat in a boat that teetered on the sad sea waves while they bandied words about fishing, a sport which they were ostensibly pursuing with obviously rotten luck. Harry Cooper led the orchestra in a little too much discord and poked fun at his own Jewish adventures with shamrocks.

"The Little Cottage" is one of those colorful girly turns that are pleasing to the eye and restful to the ear, and require no undue strain on the imagination. Darl McBoyle wrote the book and lyrics, and Walter Rosemont turned out some creditable tunes to carry them along.

The Le Grohs start the performance again after the intermission with an amazing routine of seemingly impossible postures and supple gyrations. Betty Donn, in a series of fetching frocks set off by a frame, gives some excellent "Portraits Musical" assisted by Robert Berne, a violinist of power and technique. He is the only violinist thus far heard, who can make a popular seem like a classical selection as he plays it. Jim Toney and Ann Norman present their familiar vaudeville two-act, finishing with Toney's famous "knock-kneed dance." Miss Robbie Gordone picturesquely reproduced famous paintings with clever poses.

RANDALL.

CHICAGO—
STATE-LAKE
Mme. Doree's Operalogue a Big Hit

Mme. Doree's Operalogue which is headlining the bill at the State-Lake is deservedly a big hit. The artists are all talented and the idea of the act is unique. Good music is always a treat when it is as well done as this. Bob Phelps and Irving Newhoff also did well with a group of Friedlander melodies, and Billie Burke with his famous "Tango Shoes" scored his usual hit. The Great Libby was only fair, and Nate Leipzig with his card tricks was only mildly entertaining. Lew and Paul Murdock went very big with their dancing and were one of the hits of the show. Smith and Miller held down next-to-closing very well, and Novelle Brothers, acrobats, closed.

MARR.

In the Song Shops

BY MARK VANCE

Fred Fisher Acquires New Writers—Billiard Contest for Music Row—Chamberlain Forging to the Front—A New Sousa March



ERNEST A. LAMBERT

Assistant Professional Manager of B. D. Nice and Co., who is perhaps best known as "the little fellow with the big voice." He was director of amusements for the War Camp Community Service, Unit 38, and then with headquarters. Before joining forces with the Nice organization Mr. Lambert was associated with the McKinley Music Co. and with Joseph W. Stern. He is now featuring "Romance" and "Wond'ring."

WHEELER WADSWORTH, now one of the main musical stems of the All-Star Trio, made a new business alliance last week with the Fred Fisher Company. Wadsworth in addition to writing some of our most frequently played melodies, is a natural musician and has few equals with the saxophone. He now expects to write exclusively for the Fisher firm. Which recalls the fact

That Fred Fisher

has also acquired the songwriting services of Alfred Bryan, one of the most popular of America's topical song merchants and one of the veterans of Tin Pan Alley who yearly grinds out his quota of hits. Bryan was long associated with the Jerome H. Remick Co. Bryan in announcing his new affiliation also makes known the celebration of his 60th birthday anniversary on September 6. For forty consecutive years Al Bryan has been writing songs and making it pay. And Al at his ripe age which finds him hale and hearty is still hitting on "all twelve" at his chosen profession. He has a son, Leo Bryan, now a picture director, attached to the Goldwyn forces on

Best Selling Sheet Music

BALLADS—Down the Trail to Home, Sweet Home, Witmark; I'd Love to Fall Asleep and Wake Up in My Mammy's Arms, Berlin.
FOX TROTS—Cuban Moon, Jack Mills; So Long, Oo Long, Waterson, Berlin & Snyder.
WALTZES—Hiawatha's Melody Of Love, Remick; On Miami Shore, Chappell.

the Pacific Coast. In his new Fisher contract Al plans to spend six months of the year in California where he owns a handsome home—it's in Hollywood—where he will write a part of the time and visit with his

son the other. Oh, yes, he has a fine Packard car and likes to motor when not drawing royalties on his songs. It would require several pages to enumerate Al Bryan's song hits. In the passing a few may be mentioned, including Please, Mama, Buy Me a Baby, Give Me a Little Bit More Than You Gave Reilly, I Didn't Raise My Boy to Be a Soldier, Who Paid the Rent for Mrs. Rip Van Winkle?, The High Cost of Loving, Hiawatha's Melody of Love, etc.

Much has been written about the Work of Song Publishers

but a word is now due to the recreations, pastimes and off-duty pleasures of the men who make the song hits possible. Charles S. Kline is opening a large billiard room in the Strand Theater Building and right off the reel is going to strike twelve with the song publishers and song writers by offering them special prizes for the best scores at billiards. It will not matter with Kline whether Harry Von Tilzer, Julius Von Tilzer or Harry Von Tilzer, Irving Berlin, Jerome Keit, Mose or Al Gumble, Fred Fisher, Joseph Stern or Edward F. Marks, Joseph Morris, any of the Leo Feist crowd, any of the Witmark or Chappelle forces, Maurice Richmond or Jack Robbins, Charles K. Harris or Max Silver, Waterson, Berlin-Snyder colony, Jack Mills, the T. B. Harms' experts, the Will Rositter chiefs, Daniels & Wilson, in fact any of them who care to play, try for the prizes but some member from Music Row will receive a handsome Gruen gold watch or a gold cigarette case for making a test of his skill at billiards.

The Bigger-Hand Music Co.

Is Not Satisfied

with one slogan but has two that express quickly the kind of pep that is behind this hustling concern. The carry-on lines are "Yours For a Bigger Hand" and "If It's a Bigger Hand It's a Hit." While the Bigger-Hand Co. is new in the music game it has started out with a royal good will at its office at 99 Nassau Street. A brand new fox trot number is *Her Mother Is a Better Pal Than Mary*. This is considered the "plug number" and requests for professional copies and orchestrations are at their peak with the Bigger-Hand Co. via its manager, H. K. Bauch, to shortly inaugurate a novel advertising campaign that will startle the native of little old New York. Bauch says that he is playing the soft pedal on *I've Got the Overall Blues* and *That's When I'm Pining For You* until the "plug number" is well upon its way.

Harold Chamberlain has forged to the front rapidly as a song-writer and now comes to the bat with a "home run bambino" entitled *My Chinese Flower* and it has already been accepted as a feature of the new act

of Geier and Alexander. Chamberlain and Joe Qualters, a brother of the illustrious Tot Qualters, may join hands in a new singing act to open shortly.

The Sam Fox Company

Has a New Sousa March

entitled *Comrades of the Legion*, which bids fair to attain as much popularity as anything that John Philip Sousa has ever written. The Fox company is going to put every bit of its business energy in making the new Sousa number demanded in every crossroads section, as well as the bigger city communities. Two years have gone by since the March King has written his last stirring march. The war brought us the American Legion and Sousa, who took a most personal interest and activity in the big conflict, knows whereof he musically speaks in *Comrades of the Legion*. It is a real military march and according to the Fox statement, "it starts with a swinging melody which leads into a fanfare and then comes the stirring rhythm that denotes the tramp, tramp, tramp of marching men. The note of triumph is distinct throughout the composition." The march is gotten out by the Sam Fox company in the usual artistic style for which this house has won renown. The

Best Selling Records

AEOLIAN—Dance, Love Nest (14079), from "Mary"; rev., In Sweet September.
COLUMBIA—Song, All the Boys Love Mary (2942), Van and Schenck; rev., Way Down Barcelona Way, Harry Fox.
EDISON—Dance, S w a n e e (50665), Lenzberg's Orch.; rev., Venetian Moon, Lenzberg's Orch.
EMERSON—Song, Snoops the Lawyer (10212) Eddie Cantor; rev., The Older They Get The Younger They Want Them, Eddie Cantor.
VICTOR—Song, The Love Nest (18678), John Steel; rev., Blue Diamonds, Henry Burr.

title-page depicts the day-dream of two young men. They are gazing wistfully at a shadowy representation of a group of soldiers on the one hand, and a battle cruiser on the other.

From Willow Grove comes word that

Vera Curtis, Soprano

is enjoying a wonderful success with the Wasselli Laps Symphony Orchestra where vast throngs have showered unusual attention upon her beautiful voice. Miss Curtis has appeared annually at Atlantic City and Willow Grove and her many New York admirers will rejoice in her new conquests. It doesn't matter much what kind of a song Miss Curtis sings, she is a tremendous suc-

cess, yet one of her biggest hits has been with *Lassie O'Mine* by Fred G. Bowles and E. J. Walt. It is a composition of unusual merit, quaint and plaintively charming, with Miss Curtis enabled to bring out its possibilities by her finely interpreted rendition. Miss Curtis personally enthuses over the number.

IS THAT SO!

Minnie Blauman, of the Irving Berlin staff, is announced to wed Joseph C. Zalkind, a non-professional, September 5.

Archie Goettler, who has written the music for the new "Broadway Brevities," is reported as having supplied the show with several numbers that are said to be "naturals."

Best Selling Music Rolls

AEOLIAN—Dance, Naughty Eyes (Melodee 4003); Dance, Japanese Sand (Melodee 3999).
Q-R-S—The Love Nest (10092).
REPUBLIC—One-Step, Kamel-Land (47218); Waltz, Beautiful Annabel Lee.

Bert Fitzgibbon, vaudevillian, is the writer of some well-known song hits. Among his latest crop is *Do You Know?* that he turned out in conjunction with Ray McNamara. It is on the Remick list.

"It's a natural." That is what they are saying about the new song, *From Now On*, that is the joint work of Alex. Sullivan and Arthur Behem. It is just being released by the printers.

Louis Weslyn is writing a new act for Wood and Wyde. Weslyn's most recent compositions are now in the William Rock show, "Silks and Satins."

Every time the Versatile Sextette grinds out an evening's program at the Blackstone Hotel, Atlantic City, Harry Von Tilzer receives a new order of "send me your hits used by the Versatile Sextette." Of course that makes Harry fall right down with the "order-filling blues."

The Sam Fox Publishing Company, since establishing its new and permanent New York offices at 158 West 45th street, has received a marked increase in its orders for the "naturals" on the Fox list. The company, however, retains its main quarters in the home office in Cleveland.

Sam Downing (*Friend and Downing*), in addition to being a clever stage entertainer, and who is now in the west with his partner, Al Friend, spends his spare time writing song hits. And he writes 'em, too. He recently completed the lyrics for a brand new novelty, an Oriental Fox trot and song, entitled *Idol Eyes*. The Irving Berlin Co. has accepted the song, and those who have heard it, declare it a "winner."

W. Earham Farrell, best known as "The Dixie Songwriter," who lives at 419 Main Street, Nashville, Tenn., has just turned over a corking new number, *Jealous Blues*, which Kendis & Brockman have published. Arthur L. Sizemore and George C. Mack collaborated with Farrell upon the song.

STAGE NEWS OF THE WEEK

"CALL THE DOCTOR" Pleasant Comedy of Domestic Discord Presented

Comedy in three acts, by Jean Archibald. Gowns by Henri Bendel. Produced by David Belasco at the Empire Theater, Aug. 31.

Dudley Townsend..... Philip Merivale
Howard Mowbray..... William Morris
Judge Thomas..... John Amory
Joan Deering..... Janet Beecher
Catherine Mowbray..... Charlotte Walker
Balog-Mari..... Fania Marinoff
Alice Spencer..... Jane Houston
Isabel Thomas..... Mrs. Tom Wise
Harriet Lane..... Barbara Milton
Nellie..... Rea Martin

With all the perfection of detail in staging and acting for which his productions are noted, David Belasco presented "Call the Doctor," a pleasant comedy of domestic discord, by Jean Archibald, a new author and who, the wise men of Broadway whisper, is an understudy in the cast of "The Gold Diggers."

It is a fresh idea which Miss Archibald employs—though it was utilized as the basic theme of a musical comedy of distant memory—and it argues the restoration of love and happiness in a suburban home through the means of a specialist, a lady doctor who unites estranged couples by rousing the spark of jealousy.

The play is brightly written, the situations for the most part are natural and spontaneous, and the acting is smooth and consistently good. The first act holds unusual promise of a brilliant unconventional play but the second and third acts fail to fulfill this promise. The denouement is ever obvious. An unexpected twist to the main argument, a novel climax, never develops. And they might have with delightful results to an audience tired of third-act reconciliations.

Janet Beecher plays the doctor with authority and charm. Charlotte Walker is capital as the overdrawn distressed wife. William Morris gives force and dignity to the part of

the husband and Philip Merivale is a most engaging lawyer. Success is also scored by Fania Marinoff as a temperamental painter and Rea Martin as a sentimental housemaid.
LOUIS R. REID.

"THE SWEETHEART SHOP"

Sprightly Musical Comedy Opens at the Knickerbocker

Musical comedy in three acts. Book and lyrics by Anne Caldwell. Music by Hugo Felix. Gowns by Strauss, Inc. Music published by T. B. Harms. Produced by Edgar J. MacGregor and William Moore Patch at the Knickerbocker Theater, Aug. 31.

Gideon Blount..... Roy Gordon
Freddy..... Daniel Healy
Peggy..... Una Fleming
Julian Lorimer..... Joseph Lertora
Mildred Blount..... Mary Harper
Peter Potter..... Harry K. Morton
Minerva Butts..... Esther Howard
Natalie Blythe..... Helen Ford
Daphne..... Zella Russell
Mr. Hylo..... Clay Hill

"The Sweetheart Shop" is open for business in New York. Miss Caldwell has fashioned a sprightly story based on the idea that a shop where a lonely (and respectable) chap can meet a pretty (and respectable) girl might prove an agreeable source of income to the managers as well as a source of happiness to the would be customers. Hence the sweetheart shop, where for a consideration you obtain a wife and a year's guarantee.

There are numerous complications highly humorous and agreeably lacking in the usual improbabilities which one is generally asked to accept between song numbers in a musical comedy. The dialogue is bright and the situations are deftly handled by a capable cast.

Esther Howard heads the feminine list. Her performance of the giggly country girl who blossoms forth into a pale faced vamp is literally a triumph. Miss Howard has a keen

sense of comedy and plays with the cleverness and assurance of a young May Vokes. Harry K. Morton's dancing along acrobatic lines is remarkable and his comedy is capital. Helen Ford sings sweetly and makes a charming picture. Una Fleming dances gracefully. Zella Russell is a stunning artist's model. Roy Gordon, Daniel Healy and Joseph Lertora acquit themselves well in supporting parts. Mary Harper contributes pulchritude.

Hugo Felix has written a beautiful score.
DWIGHT CONN.

No More Blackface

Frank Tinney's brief blackface appearance in the first scene of "Tickle Me" at the Selwyn will be his last. So successful has he been without the burnt cork that Arthur Hammerstein has extended the comedian's contract to five more years in white face exclusively.

White to Have Theater

George White has obtained an option on a site in the theatrical district for the erection of a playhouse, and it is promised to be all set up ready for business by the beginning of next summer.

To Open Next March

"The Music Box," the new theater for which ground was purchased recently in West 45th Street by Irving Berlin and Sam H. Harris, and which is now in the course of construction, will open next March.

Goldreyer to Produce Play

"Something for Nothing" is the name of a three-act play to be produced by Michael Goldreyer in the latter part of September. It is by Wilson K. Nixon.



JUSTINE JOHNSTONE

Famous stage beauty, who will shortly make her screen debut as a Realart star

"Dearie" to Open

Following rehearsals in New York of the new musical version of "Wild-fire," under the Shuberts' direction, the show left Thursday to open Sunday night in Detroit. This is the show that has engaged Will Archie for his old role and Willie Solar will also have an important part. J. Henri Barbour organized the Plantation Comedy Four (including Barbour) which will sing some of the "hits" written by Melvin Franklin and John P. Wilson.

"Jim Jam Jems" Coming

John Cort's new production, "Jim Jam Jems," opened in Baltimore, Monday, Aug. 30. After three weeks out of town it will be presented at the Cort Theater here, on Monday, Sept. 20.

BROADWAY TIME TABLE—Week of Sept. 6th

Play	Principal Players	What It Is	Opened	Theater	Location	Time of Performances
Abraham Lincoln	Frank McGlynn	Inspiring historical drama	Dec. 15	Cort	West 48th	Eve. 8.15 Mat. W. & S. 2.20
The Bad Man	Holbrook Blinn	Reviewed in this issue	Aug. 30	Comedy	West 41st	Eve. 8.30 Mat. Th. & S. 2.30
The Bat	Effie Ellsler, May Vokes, Harrison Hunter	Thrilling melodrama	Aug. 23	Morocco	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Blue Bonnet	Ernest Tracy	Reviewed in this issue	Aug. 28	Princess	West 39th	Eve. 8.30 Mat. W. & S. 2.30
Call the Doctor	Janet Beecher, Charlotte Walker, Wm. Morris	Reviewed in this issue	Aug. 31	Empire	Bway & 40th	Eve. 8.30 Mat. W. & S. 2.30
The Cave Girl	Grace Valentine, John Cope	Comedy of the out-of-doors	Aug. 18	Longacre	West 48th	Eve. 8.30 Mat. W. & S. 2.30
The Charm School	Sam Hardy, Marie Carroll	Divinity comedy of youth	Aug. 2	Bijou	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Cinderella on Broadway	Georgie Price, Eileen Van Bieue	Lovely extravaganza	June 24	Winter Garden	Bway & 50th	Eve. 8.15 Mat. T.Th.&S. 2.15
Come Seven	Gail Kane, Arthur Aylsworth	Comedy of negro life	July 19	Broadhurst	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
Crooked Gamblers	Taylor Holmes, W. B. Mack, Felix Krembs	Drama of high finance	July 31	Hudson	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Enter Madame	Gilda Varesi, Norman Trevor	Comedy of opera star	Aug. 16	Garrick	West 35th	Eve. 8.30 Mat. Th. & S. 2.30
The Famous Mrs. Fair	Henry Miller, Blanche Bates	Excellent domestic comedy	Dec. 22	Miller's	West 43rd	Eve. 8.30 Mat. W. & S. 2.15
Foot-Loose	Emily Stevens, Lawrence Grossmith	"Forget-Me-Not" revisited	May 10	Little	West 44th	Eve. 8.30 Mat. W. & S. 2.30
The Gold Diggers	Ina Claire, Bruce McRae	Comedy of chorus girls	Sept. 30	Lyceum	West 45th	Eve. 8.30 Mat. Th. & S. 2.20
Good Times	Marceline, Belle Story	Big spectacle	Aug. 9	Hippodrome	6th Ave. & 43d	Eve. 8.15 Mat. daily 2.15
Greenwich Village Follies	Savoy and Brennan, Frank Crumit	Reviewed in this issue	Aug. 30	Greenwich Vill.	Sheridan Sq.	Eve. 8.30 Mat. W. & S. 2.30
Happy Go Lucky	O. P. Heggie, Muriel Martin Harvey	British comedy of contrasts	Aug. 24	Booth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Irene	Adelina Patti Harrold	Above-average musical comedy	Nov. 18	Vanderbilt	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Ladies' Night	John Cumberland, Charles Ruggles	Turkish bath farce	Aug. 9	Eltिंगe	West 42nd	Eve. 8.45 Mat. W. & S. 2.30
The Lady of the Lamp	George Gaul, Robinson Newbold	Oriental dream play	Aug. 17	Republic	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Lightnin'	Frank Bacon	Delightful character comedy	Aug. 26 '18	Gaiety	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
The Night Boat	John E. Hassard, Ada Lewis	Excellent musical comedy	Feb. 2	Liberty	West 42nd	Eve. 8.30 Mat. Th. & S. 2.20
Opportunity	James Crane, Lily Cahill	Wall Street melodrama	July 30	48th St.	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Paddy The Next Best Thing	Eileen Huban, Cyril Scott	Reviewed in this issue	Aug. 27	Shubert	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Poor Little Ritz Girl	Charles Purcell, Andrew Tombes	Entertaining musical comedy	July 27	Central	Bway & 47th	Eve. 8.30 Mat. W. & S. 2.30
Scandals of 1920	Ann Pennington, George White	Jazzy summer show	June 7	Globe	Bway & 46th	Eve. 8.20 Mat. W. & S. 2.20
Scrambled Wives	Roland Young, Juliette Day	Domestic farce	Aug. 5	Fulton	West 46th	Eve. 8.40 Mat. W. & S. 2.30
Seeing Things	Jed Prouty, John Westley	Farce of spiritism	June 17	Playhouse	West 41st	Eve. 8.30 Mat. W. & S. 2.30
The Sweetheart Shop	Harry K. Morton, Helen Ford	Reviewed in this issue	Aug. 31	Knickerbocker	Bway & 38th	Eve. 8.20 Mat. W. & S. 2.20
Spanish Love	William H. Powell, James Rennie	Drama of love and hate	Aug. 17	Elliot	West 39th	Eve. 8.30 Mat. W. & S. 2.30
Tickle Me	Frank Tinney	Musical hodge-podge	Aug. 17	Selwyn	West 42d	Eve. 8.30 Mat. W. & S. 2.30
Ziegfeld Follies	Fannie Brice, Bernard Granville, Ed Cantor	Annual revue	June 22	New Amsterdam	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Vaudeville	Jimmy Lucas, Ford Sisters	Comedy and songs, dances		Palace	Bway & 47th	Eve. 8.00 Mat. daily 2.00
Vaudeville	Ye Song Shop, Frances Pritchard	Musical revue, dance skit		Riverside	Bway & 96th	Eve. 8.00 Mat. daily 2.00

Motion Pictures

Milestones..... Lewis S. Stone, Mary Alden
The Right to Love..... Mae Murray, David Powell
The Round Up..... Roscoe Arbuckle
Civilian Clothes..... Thomas Meighan
The Branded Woman..... Norma Talmadge

Drama of generations..... Capitol
Domestic comedy..... Criterion
Western drama..... Rialto
Play of returned soldiers..... Rivoli
Domestic drama..... Strand

Bway & 50th..... 1 P. M. to 11 P. M.
Bway & 44th..... 12 M. to 11 P. M.
Bway & 42nd..... 12 M. to 11 P. M.
Bway & 49th..... 12 M. to 11 P. M.
Bway & 47th..... 1 P. M. to 11 P. M.

STAGE NEWS OF THE WEEK

PRODUCERS START ACTION TO OFFSET NEW TRAVELING RATE Increase Effective Sept. 1 Strikes Show Business Hard—Modification Sought

AS a result of the new railway rate increase becoming effective September 1, theatrical producers are planning to adopt some action that will help offset the new tariff which hands the traveling productions a severe blow amidship. The managers as a whole are sending a loud protest to the Interstate Commerce Commission and representatives will be sent to Washington to confer at once for some sort of a reduction that will not eventually wipe all traveling combinations out of existence. This looked like the biggest theatrical season of any yet until the new rates were announced and now producers are wondering where they will get off if some reduction is not granted.

The old rates were considered almost prohibitive, especially where the managers were forced to pay all Pullman charges for players enroute.

Opera at the Lexington

The National Commonwealth English Opera Company will open its season at the Commonwealth Playhouse, Lexington Theater, on Labor Day, with "Il Trovatore." This and all the other works will be rendered in English by American artists.

Rehearsals under Maestro Cesare Sodero are well advanced, and the company will include the following artists: Joseph Sheehan, Daniel Denton, Edith Helena, Florence Warren, Helen Allyn, Rosemary Pfaff, Bernard Cantor, Bertram Peacock, Richard Bonelli, Mildred Rogers, Marie Louise Biggers, Alfred Ballanto, Curtis John, and Francis J. Tyler. The stage direction is in charge of Carl Schroeder.

Clucas Delayed

The "Fall of Eve" company was unable to open in Youngstown, Ohio, last Monday and had to cancel the week because of the fact that C. Carroll Clucas was delayed in mid-ocean by a tornado. Mr. Clucas sailed from England on the Philadelphia which arrived two days late on account of the storm. He has been spending the summer in Norway, Sweden and Denmark. The act will open at Keith's, Cleveland, next Monday, according to the original schedule.

Another Lincoln Play

"The Charm School" will leave the Bijou Theater and move to the Thirty-ninth Street Theater, September 6, to continue there indefinitely, and on Sept. 7, Thomas Dixon will present his drama of Lincoln, "A Man of the People," at the Bijou. The role of Lincoln will be played by Howard Hall.

"Little Miss Charity" Opens

"Little Miss Charity," with Frank Moulan, Juanita Fletcher, Marjorie Gateson, Frederick Raymond, Jr., and others, was produced at the Belmont Theater Thursday evening. It will be reviewed in the next issue of the Mirror.

With these rates now higher and all theatrical concessions abolished upon party tickets the managers confront a mighty serious condition.

Show managers say that one way out is the abandonment of road tours and the cutting down of the company lists of those organizations already out.

By way of illustrating the cost of moving a company—the baggage rates have also shot up accordingly—Morris Gest states that a recent move of the "Chu Chin Chow" company from New York to Quebec cost \$3,300. Under the new rates this jump would cost more than \$4,000.

The new rail tilt means that the smaller cities will lose many attractions already booked, as the companies cannot afford to pay the jumps and then stand a chance of losing money even if playing to capacity houses.

Another Fields Piece

Lew Fields has accepted for early production a musical piece called "Love Mad," the music of which is by Harry Von Tilzer.

The Klaw Theater

The new theater being constructed by Marc Klaw, Inc., in West Forty-fifth street will be called the Klaw Theater.

"Broadway Brevities" Sept. 8

At the Lyric Theater on Wednesday night, Sept. 8, George LeMaire's "Broadway Brevities 1920" will have its first metropolitan performance.

Avenue Theater Opens

The Avenue Theater, Chicago, is now the scene of a rather novel performance. Shelton Brooks and associate players are presented in a dark-town rendition of Oliver Morosco's "Canary Cottage." The first performance opened late because the house filled so rapidly that the ushers were unable to seat the people fast enough, which was quite remarkable for a Monday night.

The production is staged by Nat Phillips of Chicago and his deft touch is evidenced throughout the show. He is fortunate in having such a clever actor as Shelton Brooks to lead the piece. He is ably supported by Ollie Powers and by Evelyn Preer, Alberta Hunter and, in a most realistic way, by Marguerite Lee.

Dewey and Rogers Continue Success

Everywhere Earle S. Dewey and Mable Rogers appear in their captivating skit, "No Tomorrow" which Jack Lait wrote, they score a new triumph. They opened August 22 in Minneapolis at the Orpheum there and Wilbur W. Judd, the leading vaudeville critic of that city, commented that the comedy presented was "genuine, natural and highly diverting." Dewey and Rogers will eventually land in the New York "big time" houses.

Jewish Theater Opens

The Jewish Art Theater opened Aug. 27 at the Garden Theater with a four-act play, "Silent Forces," as the inaugural bill. Rudolph Schildkraut, former leading man of the Vienna Burg Theater and of Max Reinhardt's Berlin Playhouse, is the star of the company.

"Silent Forces" was first produced at the Comedie Francaise.

Magic Theater to Open

Martinka's Theater of Magic at 493 Sixth Avenue opens its doors to the public on Labor Day. The playhouse will be devoted exclusively to the arts of the illusionists. The Society of American Magicians of which Harry Houdini is president has its headquarters at the Martinka Theater of just under 300 seating capacity, which has heretofore been used exclusively for the private entertainments of the organization. Now it is felt that there is a demand for a theater devoted to magic and the magicians will permit the public to enter and enjoy the latest developments of their art from 10 o'clock in the morning until 10 in the evening. DeMont and Company will be the chief entertainers at the opening.

Daughter Born to Francis Wilson

A daughter was born last week to Mr. and Mrs. Francis Wilson at Lake Mahopac, N. J. The child will be named Margalo Frances, the latter after her father, and the former after Margalo Gillmore, the young daughter of Frank Gillmore, who has achieved a notable success in "The Famous Mrs. Fair." Mr. Wilson is President Emeritus of the Actors' Equity Association, and Mr. Gillmore is Executive Secretary.

Cort Gets Park Theater

The Park Theater on Columbus Circle, which was the Majestic when it was built, has been added to John Cort's theatrical holdings. He leased the house for fifteen years at an approximate rental of \$1,000,000. Besides the Cort Theater in West Forty-eighth street, Mr. Cort is owner of the Sixty-third Street Theater, now nearing completion.

Fanchon and Marco for Chicago

The new Fanchon and Marco Revue, "Satires of 1920," which is meeting with great success in San Francisco, will come to Chicago direct from the coast before they play the other large cities in the west.

Not to Star Cantor

Florenze Ziegfeld, Jr., who had an exclusive contract with Eddie Cantor for his services as comedian and to feature him this season in a musical play, has cancelled the agreement with the consent of Cantor, who has ceased to be a member of any of the Ziegfeld organizations.

In "The Woman of Bronze"

In the company which will support Margaret Anglin in "The Woman of Bronze," coming to the Frazee Theater on Sept. 7, will be John Halliday, Langdon Bruce, Sidney Mather, Ray Fowler, Marion Bamey, Harriet Sterling and others.

"Welcome Stranger" Sept. 14

"Welcome Stranger," the Aaron Hoffman comedy that has shattered theatrical records for comedies in Chicago, will have its initial presentation in New York at the Cohan & Harris Theater on Sept. 14.



WILL ROGERS

Genial cowboy star late of the Ziegfeld Follies, now appearing with great success in Goldwyn pictures

Fashions From

BY MLE. RIALTO



HARRIET GUSTIN

A most decorative member of the cast of "Honey Girl," appearing in a dashing brown and black frock of Whip-Poor-Will Brocade, with surplice bodice of black Klimax Satin

upon which flower designs are embroidered. The costume is a creation of Crown, Inc. A sweeping picture hat with a soft fringe from the house of Dobbs completes the smart outfit

"HAPPY GO LUCKY" brought back to town a selection of fall costumes which were really more than charming. In the role of a smart young debutante, Gypsy O'Brien returned to us looking prettier and daintier than ever. Two of her outfits were

Worth Copying

For with the exception of some unusually effective bits of wearing apparel brought from Paris shops, her two suit-dresses were quite the prettiest on view this season. The stage, as always, stands ready to introduce new modes, and so it was with Miss O'Brien's gowns. The one,

Combining Rose and Squirrel

was remarkably becoming and quite unusual in line and detail. It had the effect of a suit, but in reality was a smart one-piece frock. The skirt was rather long, and had a draped, peg top, with slightly distended hip line. Then the jacket, fitting into a waistline in front, hung long and straight behind, giving the lines of a box coat, and falling to a knee length. Squirrel fur banded a V shaped neck. The sleeves were long and tight-fitting. A

Chic Little Tocque

of the squirrel framed Miss O'Brien's face and added just the right finishing touch to a smartly attired figure. Another becoming and natty outfit was a suit, giving the slender silhouette, fashioned of

Sand Colored Material

which had somewhat the same lines as the rose dress, except that the sand skirt was without draping of any sort, and hung in long slim lines. The jacket was of the long, unbelted box type to be used so much this season. It was beautifully embroidered, and, with its snug, long sleeve and stone martyn neckpiece, made a fetching fall costume. With it was worn a hat

Utilizing Patent Leather

with remarkably good results. The hat was small, with a rolled up brim and the crown of a dull blue duvetyn, was brightened by the brim of red leather applique in black patent leather, in colorful fashion. This hat, with the sand suit, lent just the right touch of youthfulness and color. And Miss O'Brien made a really stunning figure in it. Then there was an evening gown with

Dainty and Appealing Lines

made of peach colored taffeta. This had a peg topped skirt, which came to narrow hem. The waist was low, and combined cream lace in its designing. A girdle of Alice blue ribbon gave a desirable color note.

Another well dressed, and distinctly English type of beauty, was Maxine Macdonald, who was stately in an evening gown of

Draped Black Velvet

without a hint of color, with the exception of a string of turquoise blue beads. An afternoon suit in Cinnamon brown shade which Miss Macdonald wore, however, was elaborately

embroidered in silver braid and was a most stunning example of what the smartly attired young person will wear this fall and winter, for it possessed the straight line coat, falling well below the hips and having two

Elaborately Embroidered Panels

at the sides, in the silver braid. The skirt, too, possessed embroidered side panels, and was somewhat longer than our spring and summer models. The jacket possessed a sort of vest in pale golden shade, which was glimpsed 'neath the loose coat. The jacket tied at the neck with two silver strands, and the three-quarter length sleeves, in bell outline, had silver embroidered cuffs. A hat of brown, with brown coque feather and smart tan oxfords and transparent hosiery completed the outfit.

Muriel Martin Harvey, as the poor but proud heroine of the play, wore

Simple Little Frocks

which had few unusual touches. A little gray dress was becoming to her. It had a plaited skirt, and plain waist, the simplicity of which was relieved by white organdie which came in Bertha effect around the neck, crossed in front, went around the waist and tied in a bow behind. Other frocks which she wore were in simple, girlish designs, and were executed by Anna Spencer, Inc.

"The Bat," a murder mystery play of thrill upon thrill, brought to light one stunning frock of

Chiffon and Steel Beads

which was most suitable to the slender and pretty Anne Morrison. The steel beads were worked out in lovely design upon cream chiffon, which hung in straight graceful lines. The waistline was low, and was indicated by a girdle of silver cloth. Silver slippers and stockings were worn and so finished a modish appearance.

A play of Ireland, bringing Eileen Huban back in its leading role, was "Paddy the Next Best Thing." Miss Huban, as a dainty colleen, was charming in an evening frock of

Lace and Rosebuds

which may always be relied upon to supply a demure and effective gown for the young and slender debutante. Miss Huban's gown was fashioned of the cream lace, which fell over a foundation of lace upon which pink rosebuds had been festooned. A tight underslip of pink shone faintly through, just enough to supply a delicate bit of color. Rosebuds outlined the waist, and shoulder straps of rosebuds strung together were a feature of the bodice. A large and

Grace Tulle Bow

fluttered daintily at the left side, with butterfly ends falling behind.

Then there was Eunice Elliott, who was dainty in an orchid organdie frock, and who also looked girlishly sweet in a scalloped blue taffeta dancing frock, which used a scalloped tunic and trimming on waist as chief decorative features.

Miss Huban's gowns were by Mood, while other costumes were by Madame Price.

The Footlights

ESTELLE TAYLOR

Featured in the Fox production, "While New York Sleeps," at the Lyric Theater, Miss Taylor wins sartorial as well as histrionic honors. Here she is in a Lucile (Lady Duff Gordon) negligee of chiffon and silver brocaded cloth. It is trimmed with filet lace, and the chiffon sleeves have a dainty piping of green and black velvet ribbon on their edges. The collar is trimmed with chinchilla, and as a finishing touch there is a long, sweeping train of gray, with hints of green, which is caught at the waist with pastel colored flowers made of ribbon.



JUNE CAPRICE

The charming Pathe star adds to her pictorial attractiveness with a Bessie Damsey "Ming Toy" negligee. The youthfulness of the actress is enhanced by the light and airy frock with its suggestion of a sport blouse and skirt. The frock, of just-above-the-ankle length, is trimmed unusually effectively with Satin De Luxe "J. C." ribbon, which is ingeniously used in novel blocks in various parts of the negligee. A tiny sash lends a wistful daintiness.

We Are Seven!

The Fox Sunshine Comedy girl below was seriously considering a high dive, but she decided not to because she didn't want to spoil her patent leather pumps



Rose Cade, Paramount photoplayer, does not believe that roses should blush unseen. Below she is showing her new bathing suit that is guaranteed to be useless in the water

Above, Harriet Hammond (Param.) is afraid her knees will sunburn. Below, Viola Dana of Metro, sympathizes with "September Morn"



Below, Harriet Hammond believes that the Paramount-Sennett girls should learn aesthetic dancing, so she gets into her working clothes



Below, Harriet Hammond waves farewell to the water and departing leaves behind her footprints in the sands of California



Phyllis Haver, another of the Paramount-Sennett beauties, visits the old swimming hole, and feels she is overdressed. None of the other girls is wearing stockings



The Letters of Heloise to Her Chum

DEAR MARGIE:

I'm going to be terribly cruel to you. Of course you don't deserve it in the least, but this is just my artful way of doing things, you know. I arrived at Los Angeles this morning and I'm not going to tell you a single word about the place in this letter. I'm going to start right out and tell you about my trip and what I saw in New York. You remember, you used to gloat over the fact that you had once been to Buffalo, while the furthest I ever got from Weehawken was Atlantic Highlands. So I'm going to tell you how wonderful it is to eat in a dining car with fingerbowls. And, believe me, I never in my life saw a man with so much ready change as a dining-car conductor!

You know, Margie, things have happened so conveniently for me. When I entered the movie beauty contest I didn't ever expect to win it; and most of all, I didn't expect Uncle Hank to die and leave me two thousand dollars. It sounds like a book of "best wishes," doesn't it, Margie? But cheer up, Margie, you may win a contest some day, although I think you could improve the way you fix your hair, and then you know the cast in your eye is so slight I don't think it would be noticed on the screen. Anyway, I hear some directors are going to do away with "close-ups."

Oh, I do wish you could have seen Harold, the Home Guard, when I left Weehawken.

He Was Terribly Cut Up

over my leaving and seemed to think I had no right being beautiful. As if I could help it! Not that I am conceited about same, Margie, but you know what the contest man said; and he put it in writing, too. Harold tried to be nice though in his plain, blunt way, and took me to a show before I left and to dinner at the Claridge. That is, he said it was the Claridge, but he walked me right through the lobby past the main dining room into what he said was the Grill. He told the waiter to

By Herbert Crooker

Heloise Wins Movie Beauty Contest and Relates Adventures in Film World to Her Friend Margie—She Will Write a Letter Every Week

take the menus away, as he knew what he wanted to order, and I thought I saw the word "Lussier's" on them. And then, when we came out, we came out of another entrance that had "Lussier's" over the door, too. I asked Harold what that meant, but he was so busy calling a taxi I guess he didn't hear me.

Then we took in a show. I wanted to see "The Gold Diggers," as I thought the western mining atmosphere would help me in the pictures, but Harold wanted to see a musical comedy, so we went to "The Poor Little Ritz Girl." I liked it immensely, as it was very novel; and I liked the music. I always enjoyed Charlie Purcell, but the one that seemed to stand out so delightfully in the show was a little girl named Mary Phillips. Her personality was really bewitching and even Harold showed considerable symptoms of intelligence and commented on her. Oh, no dear, I didn't get jealous, but I think she may be as big a star as I will some day. But really, Margie, you ought to try to get some one to take you to this show as I think you would like it because the plot is nothing that causes any deep thought on the part of the audience.

After the show we didn't have time to go anywhere, as we had to catch my train, and Harold suddenly

Acted Like a Spendthrift

and wanted to take me to the Zeigfeld Frolic. We could have gone just as well as not, as when we got to the station the daylight saving's gave us oodles of time, but Harold seemed to have a sudden lapse of memory. When he left me he kissed me goodbye, and said: "Well, He-

loise, when I see you next I suppose you'll be a star!" "I suppose so!" I answered, calmly, trying not to manifest concern.

And that's the end of Harold. Of course, before I left, Margie dear, I bought lots and lots of clothes. That's where Uncle Hank's money went, the old darling. And then I visited a lot of the movie studios here. I guess I'd better tell you about them, as you will probably never get the chance to get inside of one until I become a star and come back to the East to work and invite you. I will have so many things to tell you then—all about Wally Reid, an' everything! Yes, Margie, you have a lot to look forward to.

Well, Margie, first

I Went Over to Brooklyn

and watched Commodore J. Stuart Blackton work on his new picture, "Forbidden Valley." It's a story of the Kentucky mountains, and is just too sweet for anything. I wish you could have been there Margie, because I met the author, Mr. Lewis, who everybody called "Randy." He had a box of chocolate creams with him and he insisted that I help him eat them. That's your weakness, you know, Margie. But, as I said, he insisted, and I ate so many that I couldn't eat much dinner that night. I guess Harold was glad.

Of course I met the whole company: Bruce Gordon, dear little May McAvoy, Eulalie Jensen, and Warren Chandler. I wish you could meet Warren Chandler, Margie. He is your kind of a man—so substantial, you know. Outside of his picture work he is in the real-estate business and sells land, and everything. I hoped Sir Thomas Lipton would be there (he is a great friend of the Commodore's, you know), as I did so want a taste of his Shamrock tea.

It was awfully interesting to watch them work and I got a lot of good ideas. I wanted to tell some of them to Mr. Blackton, but Mr. Chandler told me I'd better not disturb him, as he was rather peculiar about being interrupted. I know it was a good one though. You see, they were "shooting" a scene ("shooting" means cranking the camera, Margie, and not with a shot gun, as you probably think), where a chap had had his girl taken away from him by the hero, and he was sitting down, leaning against a tree with his dog curled up at his feet. Then the dog gets up, sympathetically, and licks his face, meaning he, the dog, is friendly. What I wanted to suggest was, that the hero poison the dog, and the dog drop dead. Then the fellow that owned him would feel worse and might possibly shoot the hero, just as the Commodore would

think best. You see, Margie, when you get right into the game, as I am, you seem to have so many inspirations and clever ideas. That's the way with me, anyway. While we were there I noticed Mr. Blackton looking at me rather sadly, and I guess he was wishing he had discovered me before I won that contest.

And now, my dear! Here is something that will open your eyes.

I Have Met Geraldine Farrar

I know you are wondering if Lou Tellegen was there, so I will tell you right away that he wasn't. I'm glad I'm not so susceptible as you are. Goodness! I might fall in love with



While at the studio, Margie, I saw Edward Jose congratulating Geraldine Farrar and Adele Blood on their work in "The Riddle: Woman"



Here is a snapshot I took with my Brownie. I got Geraldine Farrar, Edward Jose, Adele Blood and Montague Love to

pose for me while they were finishing work on "The Riddle: Woman," which Pathe will release very shortly

all my leading men! You see, Margie, I went to see them work on "The Riddle: Woman." That's Geraldine's new picture. Of course I don't call her Geraldine to her face yet, but I met her, anyway. They were just taking the last few scenes, and I met Montague Love, William P. Carleton, Adele Blood, and cunning Madge Bellamy. I wanted to meet Frank Losee but they told me that he was shot in the picture before I got there and had gone home. Of course, Margie, he was not really shot. Who knows but what you will see me playing artistic death scenes in your favorite movie house sometime!

Geraldine was awfully sweet to me and so democratic. She wanted to know just what I was going to do, and everything. I told her that I was a pretty good singer myself, but of course she realized as much as I did that that wouldn't do me much good in my screen work as nobody would hear it you know. Edwin Jose was directing the picture and I was so disappointed in him because he didn't wear any leather puttees. I asked him where his puttees were, and he said he had given up horseback riding. He was very hospitable to me though. Perhaps he thought he might direct me some day and wanted to get on the right side of me while he had the chance.

(Continued on page 442)



"Speaking of dancing," says Harold Lloyd, Pathe's star comedian, "here are a few steps." And Mildred Davis, his leading lady, shows her

gratitude by letting out a yell and grabbing him by his scalp-lock. She is not much of a climber but he wants to help her to get up in the world

DRAMATIC MIRROR

"Smiling Jimmy" Kelly

BY MARK

A Man with a Big Idea for the Motion Picture Field—The World Company's Novel Plan of "Free Service"—To Start with News Pictorial.

HIS full name is James B. Kelly but in his home, on the street and in business circles he is more familiarly known as "Smiling Jimmy" Kelly. We were completely won by his genial, smiling countenance. We have bumped into men of high executive office in the passing of years, shaken hands and exchanged greetings with numerous celebrities and have basked in the sunlight of acquaintanceship with many men of many minds but there is something honest, conscientiously true, fair and square about "Smiling Jimmy" Kelly. We have met persons that had a smile as wide as the Mississippi but back of it was a false ring, a purpose that was uncanny and sinister, a "prop laugh"—to be more explicit a smile that was forced into radiance in the hope of making things seem what they were not—but that smiling urbanity of Kelly's is genuine. And furthermore it is contagious and more of a stimulant than anything a doctor of medicine can hand you in a tablet to perk up your jaded nerves.

Now back of the Kelly smile

There Is a Big Message

not only of good cheer but conveying "something new" that should interest every exhibitor of motion pictures throughout the breadth of nations. Kelly at present is general manager of distribution of the World Motion Picture Company, Inc., which has its executive offices at 500 Fifth Avenue. As Kelly is the personal, dominant figure back of the plan of the World Company it is necessary perhaps that much space be devoted to him for it appears that the success of the World project is Atlaslike upon his shoulders. But Kelly is in excellent health, is heart and soul in his new endeavor and is radiating his personality plus his wonderful smile and is telling the exhibitors some cold truths that make Kelly a sort of a Daniel come to judgment in the interest of the countryside exhibitors.

We hunted Kelly up

At the World Film Office

and found him eager to tell his story—a story that means so much to the exhibitors once the realization of the World plan and Kelly's enthusiasm comes to its peak and there is no side-stepping or ducking Kelly's plan. Perhaps the slogan right now of the World proposition is "Five Weeks' Free Service." Now that sounds as though it were throwing a monkey-wrench into the general works of the picture machine that grinds out releases to the theaters of the country. And we have it from Kelly's own lips that it is as true as Gospel and that the idea is as plain as the nose on one's face. For many years "Smiling Jimmy" Kelly has been hitting the trail of the big cities, the crossroads, hamlets, villages, sidings and watering stations meeting the exhibitors

At Close Range

shaking hands with them and listening to their tales of woe for every man who shows films to a public that pays when it enters has woes by the score, and he now comes to the front

with a proposition which he (Kelly) firmly believes will prove their salvation. Kelly is not shooting at bubbles but his aim is right into the hearts and pocketbooks of the exhibitors who must figure down to cases as to film rentals so that may have something coming in instead of having it going out. Kelly is now sending wires, writing letters, mailing out pamphlets and spending money like a drunken sailor upon advertising and publicity that is carrying the "Five Weeks' Free Service" idea to the attention of every exhibitor in the land.

Kelly does not mince his words. He does not take the King's English and embellish it with a lot of sweet and pretty words that mean nothing but like a triphammer reels off a merry line of talk that has a punch harder than Jack Dempsey's and resembles a mule's kick more than anything else and there will be no excuse on the part of the exhibitors to lame-duck the alibi that they failed to understand Kelly. It's Kelly's plan to

Make Them Understand

whether they are deaf or dumb or can only understand a smattering of words. From all parts of the nation come responses to the World proposition, with some of the wires handing Kelly a laugh in the way they are worded. Most are of slangy construction but the kind of slang phrases that bear weight and express more strongly just what the senders mean than were they couched in Shakespearean accoutrement. "There's positively no bunk to our plan," said Kelly, "no proposed flim-flamming of the exhibitors but just a pure, unadulterated proposition to help them; a legitimate, substantial idea that is backed by both brains and money. I know the exhibitors. I have been among them for years; have been in their theaters, their homes, and have even watched their methods as well as looking at the type of films they play, and I know exactly what they are up against in their efforts to keep open and make a little money in the bargain. This company is founded upon a financial foundation that is stronger than the Rock of Gibraltar, has enough dynamic energy back of it to keep up the pep necessary to make it go and means every word

That is Going Out

to the trade. It is not our desire to make big profits like some of the other manufacturers but we are striving merely to make a small and conservative income upon a large investment. In truth the directors to a man have endorsed the plan to the extent that they have slapped me upon

the back and shouted in unmistakable terms: 'Spend a million dollars, Kelly, if necessary, but convince the exhibitors that we desire to work with them and for them.' There's no bluff about that. The men back of the World Company include some former exhibitors and their experience coupled with what I have struggled to acquire by meeting the exhibitors on their own home grounds now enables us to know just the sort of medium to employ where strained relations exist between the exhibitor and the distributor.

"Our plan may be termed

A Co-partnership Plan

but we are not selling any stock, no franchises, nor asking the exhibitors to support us in any other way than by his moral support. There is nothing phoney about the plan. It may sound as though it had a lead-pipe concealed somewhere between the lines but there is nothing of the sort. We simply mean what we say. Our big idea is to have at least 5,000 exhibitors agree to use the product that we produce, all purchased at a reasonable rental figure to be determined between the exhibitor and our local manager in his territory, as we have decided to establish our own offices in twenty-five of the larger cities of the United States. We are not going to waste millions of dollars upon advertising like other companies but

Propose to Demonstrate

our product by actually permitting the exhibitor to run the World pictures for the first few weeks free of charge, after that he is to pay a specified price within reason.

"Our initial release will be one of the most up-to-date and snappiest news pictorials on the market, with comedies and feature subjects to be released later upon the same plan.

"In putting the news pictorial together we plan to have an expert camera man in every key city in the country. He will have unlimited traveling expense and when not taking pictures of current events will be calling upon the exhibitors in his locality and lending them.

Every Assistance

possible in promoting their shows.

"No film issue will have whiskers when delivered. Not by a jugful. We are going to allot one print of every news issue we release, to five exhibitors only, and as soon as any issue has become ten days old, it will be recalled to our laboratories in Edgewater, N. J., and junked. It is our belief from personal observation that the great fault of today is that the exhibitor receives 'news weeklies' that are not news but ancient his-

tory. We are going to give news of the present and not of the past.

"Each news reel

Will Be 1,000 Feet Long

and will contain twenty different subjects that will contain comedy embellishment. There will be two issues each and every week, and our first release will be sometime in October. We will place the names of the exhibitors upon our list, giving him this service absolutely free of charge. If they decide that the news reels are entirely satisfactory following the free demonstration plan, a charge will be established that

Will Be Nominal

based upon a price of 75 per cent of what the exhibitors can afford to pay for news reels distributed by other firms. In other words, if an exhibitor is paying \$3 a day for his news service we will ask him to pay \$2.25. We plan a big saving for him any way he sums it up. We are going to deliver the goods. We realize that our ultimate success depends upon the delivery of the 100 proof brand and nothing will bury a project quicker than the releasing of an inferior grade of goods. We are handing mediocrity a knockout blow by arranging for the issuance of the highest class of news reels that the most modern and most approved cameras can produce."

From Kelly's talk and from the official "statements" issued by the company the exhibitors

Are Not Obligated

in any way, shape or manner unless they express their desire to continue the service after the first ten issues which are purely gratis.

The World is hammering home to the exhibitors these items: "No deposits; no obligations; no strings attached. We place every exhibitor upon his honor until he proves otherwise."

Kelly doesn't give a tinker's eyelash whether the exhibitor thinks there is a catch or not. Kelly is after the exhibitor to take a chance and find out just what the "catch" is. Kelly says the exhibitor is going to discover that there's no "catch" at all, but a sure enough

Honest To Goodness

matter-of-fact proposition that is dead on the level, is more commonsensical than one imagines and which will work out wonders for the exhibitor once he takes up the "free service" and has a chance to look over his screen products before he pays a penny down. Then if the service bears out what Kelly and associates claim for it then the World organization will feel justly entitled to an agreement that will mean a continuation of the service at a price far below that charged by any of the other news service sources.

It is worth a dollar of any man's money to hear "Smiling Jim" Kelly expound the "free service" plan and he sure has a great way of convincing the exhibitor, who is doubtful and pessimistic, and when he turns loose that irresistible smile then one is for Kelly, first, last and all the time.

"THE WHITE CIRCLE"

Paramount Presents Robert Louis Stevenson Story

Adapted from the story by Robert Louis Stevenson. Directed by Maurice Tourneur. Released by Paramount.

Clara Huddlestone.....Janice Wilson
Frank Cassilis.....Jack Gilbert
Bernard Huddlestone.....Spottiswoode Aitken
Northmour.....Harry S. Northrup
Gregorio.....Jack McDonald
Ferd.....W. Barry

This picture play, adapted from the book, "The Pavilion on the Links," by Robert Louis Stevenson, deals with the vengeance sworn by the Carbonari on Huddlestone, an aged banker, who has mishandled the funds of this secret Italian society. Unable to obtain the money with which they planned to supply their enlisted manpower in the fight for the liberation of their country, they mark Huddlestone for death.

Northmour, an adventurer, reaches an agreement with the old man to

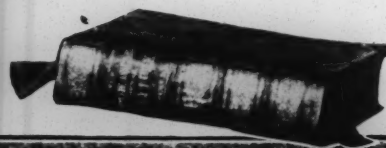
take him on his yacht to a place of safety, his pavilion on the links, provided he in return might have the banker's daughter to marry.

He is sought out there, however, by his revengeful pursuers.

With the house in flames the old man casts aside his protectors and bares himself to the fatal pistol fire of the Italian band. His daughter, Clara, not having consented to the agreement to marry Northmour, has fallen in love with Cassilis, a bitter rival of the adventurer. Northmour finally renounces his claim to Clara and leaves her to Cassilis.

The parts are well acted, especially by Spottiswoode Aitken, who does some clever character work in the role of Huddlestone. Jovie.

At the left Janice Wilson as Clara Huddlestone in "The White Circle" (Paramount) steals a few fleeting words with her lover in spite of parental opposition. Below she pleads that the white circle, the symbol of death, may not once again fulfill its terrible promise



"DEMOCRACY"**Big Film Leaves Telling Impression**

Drama—theme and titles by Lee Francis Lybarger. Scenario by Nina Wilcox Putnam. Directed by William Nigh. Released by the Democracy Photoplay Company.

Henry Fortune.....J. H. Gilmore
David Fortune.....William Nigh
John Fortune.....Leslie Austin
Mary, the blind girl.....Maurine Powers
Doctor.....Hal Brown
The Old Toiler.....Albert Traversier
Capitalist.....Franklin Hanna
The Butler.....Charles Sutton
John's discarded wife.....Elsie De Wolfe

Quietly from nowhere emanated this big film and given a premiere at the Casino, New York, where subsequent exploitation has made it one of the principal photoplay attractions in the metropolis. "Democracy" carries a sub-line: "The vision restored." In a well-filmed story, a vigorous and well-defined object lesson is moulded. It tells realistically what may happen to any man who amasses great wealth and becomes such an autocrat that he loses his friends and relatives and then finally is on the verge of losing his own life.

William Nigh not only has directed the picture in a most capable manner but enacts the role of the young David Fortune, who is a dreamer but obtains more out of life than the selfish and unscrupulous John Fortune.

Love strikes a dominant, outstanding note all the way although there is an injection of the labor and capital theme that is splendidly handled.

The picture strikes a triphammer blow at the radical Reds and Bolshevik who would tear down this republic.

Director Nigh shows in gripping dramatic fashion what pitfalls, trials and tribulations are in store for the man who gains the whole world and loses his own soul.

David goes away to war and returns in time to bring his grandfather and John (his heir) to their senses. Mary is blind but she is the wife of David and pins lasting hope that everything will come out all right.

One scene after another sends the photoplay reeling through excitement, romance, the realization that riches after all are not the greatest thing in the world, with a sort of a "child born in the manger," being the symbolic thing that restores the Fortune family to the vision of life that means happiness.

Director Nigh has builded some interesting climaxes, with one modern scene showing a meeting of men who listen to John Fortune tell what capital must do to crush labor when David, in his soldier boy uniform, breaks up the session and administers a physical trouncing to his relative. From another room, a crowd of the doughboys rush in and assist David in his purpose. Then David makes a speech which has a striking keynote that opens the eyes of some of the capitalistic men present.

Then David forces John to take him to his wife, with the finale supplying some big emotional scenes that leave an indelible impression.

VANCE.

Below, John Fortune (Leslie Austin) speaks to a sympathetic audience of plutocrats about the necessity for crushing labor in the Democracy Photoplay Company's big production, "Democracy"

Above, Maurine Powers as the blind girl in "Democracy" is oppressed by a vision of great hands coming close about her to crush her



Above, Maurine Powers, dressed up in her Sunday best, looks a bit more cheerful than when she is obsessed by visions of unpleasantness

"WHILE NEW YORK SLEEPS"

Fox Presents Colorful Melodrama of New York Life

Story by Charles J. Brabin and Thomas F. Fallon. Directed by Charles J. Brabin. Released by Fox.

The Wife..... Estelle Taylor
The Husband..... William Locke
A Strange Visitor..... Marc MacDermott
A Burglar..... Harry Sothorn
Act Two—"The Gay White Way"
The Vamp..... Estelle Taylor
The Man..... Marc MacDermott
The Friend..... Harry Sothorn
Act Three—"A Tragedy of the East Side"
The Paralytic..... Marc MacDermott
His Son..... Harry Sothorn
The Girl..... Estelle Taylor
The Gangster..... Earl Metcalf

From the four corners of the earth they come—"Into the pot and be melted down," to the greatest city on earth—New York—to the surging crucible where beneath the dross there is gold—and over the dross is a thin veneer of near-gold. William Fox in his production "While New York Sleeps" has given a picture which while perhaps coarsely melo-dramatic (but life, as it is truly lived, is melodramatic to such a degree in the highest tensions of emotion) is, nevertheless a vivid interpretation of three slices of life as lived in New York City. The first is a story of the suburbs. Believing her husband dead, a woman marries a second time. One night, when she is alone, her first husband returns and threatens exposure if she doesn't give him money. A burglar, who has broken into the house, overhears the two people talking and in sym-

pathy for the woman shoots the man.

The second is of the Gay White Way. It is the story of the vultures who inveigle the pleasure-seeking men and then work the badger game. The third is the most thrilling and most powerful of all. It is a tragedy of the East Side. Did you ever see a man solve a mystery to the police with his eyes? It is done in this third act that gives "While New York Sleeps," such an emphatic windup, that one goes away with a finer appreciation of this glorious metropolis. Throughout the entire three playlets the charming personality of a new actress, who we predict will soon be one of the screen's foremost stars, predominated the silver sheet.

Estelle Taylor is to be highly complimented and congratulated for her excellent and exceptional work. Her performance is such that all who see her will look forward, rather eagerly, to her next photoplay.

Marc MacDermott and the others in the cast also do good work. The picture requires great versatility and in every case it is supplied excellently.

The entire picture is distinguished by variety and is an unusual production in many ways. Of the three episodes, the third is the most effective, if a little gruesome.



Above, Marc MacDermott as the paralytic in "While New York Sleeps" (Fox) sits helpless while his son and a gangster fight



Above, at the right, Earl Metcalf having defeated his rival in a fight, now defeats him in love as well



At the right, Estelle Taylor and Marc MacDermott in "While New York Sleeps" (Fox) exchange meaningful glances

At the top of the page, Estelle Taylor all dressed up in her finery, makes us believe that New York night life has its attractions

"HELP WANTED: MALE"

Blanche Sweet in Excellent Pathe Comedy

Adapted by George H. Plympton from a story by Edwina Levin. Directed by Henry King. Produced by Jesse D. Hampton. Released by Pathe.
 Leona Stafford.....Blanche Sweet
 "Tubs".....Henry King
 Clerk.....Frank Leigh
 Mrs. Dale.....Mayme Kelso
 Harris.....Thomas Jefferson
 Lieutenant.....Jay Belasco
 Ethel.....Jean Acker

"Help Wanted: Male" is beyond a doubt the best picture Blanche Sweet has given us in a long time.

The story deals with a small town telephone operator who inherits a thousand dollars. She thinks it is a great deal of money, but her friends are inclined to laugh at her for thinking so. Their attitude piques her, and at the suggestion of Ethel, her faithful coworker at the switchboard, she decides to buy herself a wardrobe and go to some fashionable resort and capture a millionaire husband. In order to make her more interesting, they concoct a lurid past for her, endow her with a Russian name and a French accent, and give her a dog as a companion.

Once she lands at the expensive hotel, things begin to happen. The hotel clerk who has aspirations to be a detective, suspects her of being an adventuress who has kidnapped a wealthy army captain, and she is suspected of various other offenses before her vacation is over.

No available millionaires seem to be on the horizon, and her money diminishes rapidly. The only man who interests her at all is a sort of tramp called "Tubs" whose society she seeks often because she can be natural before him. Of course a romance develops between them and he turns out to be none other than the wealthy captain she is supposed to have kidnapped.

Miss Sweet, even in her most daring costumes and with her most Russian accents, retains the character of the little telephone operator in excellent fashion, and is delightful all the time.

MARTIN.



Above we see how romance always should end. To Blanche Sweet in "Help Wanted: Male" (Pathe) it comes as a very pleasant surprise when Henry King says the word

At the top of the page, Miss Sweet receives a mysterious communication from Ethel back home, warning her that her money is running low and she must make speed in catching a rich husband

At the right, in her best guise as an adventuress, Miss Sweet speaks crossly to Toodles, who has caused her no end of embarrassment by chewing off a gentleman's coat-tail



THE WEEK'S BROADWAY PICTURE SHOWS

THE CAPITOL Wane of Summer Unfolds Entertaining Program

There are some noticeably interesting features at the Capitol this week. The music is not only of a high standard but the selective arrangement of numbers brings out the playing strength of the orchestra. The film part of the program affords good amusement.

As to the pictures, the leader is the picturization of *Mary Roberts Rinehart's* excellent story, "Empire Builders" that the Goldwyn Company has made and entitled "It's a Great Life."

There are some fine views of the Olympic games, showing the conquest of the American boys who carry off everything but the Antwerp Stadium.

And one Unit (No. 3) is styled "A Bit of God's Country," showing some marvelous photography taken in Yellowstone National Park. The Reiben Film Corporation turned out this brilliant film spectacle of nature's grandeur. The musical score embraced "Andante" from "Leonore Symphony" (Raff).

In the Capital Travelaugh (Unit No. 9), "Such is Sporting Life," Hy Mayer in his inimitable, clever way works out some artistic presentations of numerous scenes from America's field of sports.

The orchestra for an overture offered "Mignon" (Thomas).

Unit No. 2 was one of *Alexander Oumansky's* newly conceived ballets, "Hungarian Dance No. 6" (Brahms) which was gracefully danced by *Mlle. Gambarelli* and *Mr. Oumansky* assisted by the Misses *Harding, York, Niles* and *Bishop*, in a costume befitting the character of the ballet. *John Wenger* gave the unit a colorful setting. The gypsy music was beautifully played by the orchestra.

After the Yellowstone Park views, a pretty feature was offered in an aria, "Moon of My Delight" from the song cycle, "In a Persian Garden" (*Liza Lehmann*), which was artistically rendered by *Sudworth Frasier* who seemed in exceptional voice.

Then came the Capitol News, with Unit No. 6, being "Recitative and Aria," "Iolanthe" (*Gilbert and Sullivan*), with *Bertram Peacock* doing some exceptional work throughout.

After the Goldwyn-Rex Beach film the orchestra played "Merry Widow" (*Lehar*) and brought out the delightful tunes in a manner greatly enjoyed by the audience.

Then came the Hy Mayer picture followed by a most pleasing number upon the pipe organ by *Melchoire Mauro Cotton*, the selection being the finale, "Fifth Symphony" (*Vidor*).

VANCE.

THE STRAND Charles Ray in Cohan Play the Big Card

Unquestionably the drawing card at the Strand this week is *Charles Ray* in a pleasing film production of *George M. Cohan's* celebrated play, "45 Minutes From Broadway" which *Arthur S. Kane* produced and released to the public via the First National.

Goldwyn Feature at the Capitol— Charles Ray at the Strand—Elsie Ferguson at the Rivoli—"Humoresque" Moves to the Rialto

There is some combination: *Cohan and Ray!* And as *Mr. Kane* has spared neither pains nor expense, the picture meets with general satisfaction.

As expected there are musical reminders of the days when *Cohan's* play played Broadway, among the best remembered airs being *So Long, Mary*, and *Mary's a Grand Old Name*.

The overture was entitled "Cohan-esque Rhapsody" (*M. L. Lake*) which was written especially for this occasion and which worked in splendid harmony with the presentation of the *Cohan* film.

The Strand Topical Review showed some bully scenes of the recent ath-

THE RIVOLI

Elsie Ferguson Lends New Charm to Old Romance

Never has the wistful, much adored *Elsie Ferguson* been more appealing than in Paramount's film adaptation of *Mrs. Humphrey Ward's* novel, "Lady Rose's Daughter." Not only does the lovely *Elsie* run the whole gamut of human emotions, but she plays a triple role, first as the maternal grandmother, a coquette of the period of 1860, second as the mother, a belle of the period of 1890, and third as the daughter who pays for the sins of the mother and grandmother.



A "close-up" from Goldwyn's film version of *Basil King's* novel, "Earth-bound" now being shown at the Astor Theater. *Wyndham Standing* at this point in the story is not yet a ghost as his love-making will show.

letic games in the Antwerp stadium.

A Chester Scenic entitled "The Tamer the Wilder" held rapt attention.

A pleasing vocal feature was the singing of *So Long, Mary* (*Cohan*), by the Lyric Quartette.

The vocal work of *Virginia Burt* was a delightful part of the program and especial mention must be made of *Katherine Strang*, violinist, who played most effectively following the showing of the *Ray* film.

There was a comedy film, "Good-Night, Nurse," that had *Alice Howell* doing some clever work.

The organ solo was "Valse Amoureuse" (*Berger*) that was finely played by *Frederick M. Smith*.

VANCE.

Vera Myers, the two dancers who have so gracefully tripped into the hearts of Rivoli patrons, step from the Watteau frame and execute a pretty adaptation of the Colonial minuet, supposedly the dream of *Charlotte Bergh*, a lyric soprano who had been seated near the picture singing a fanciful song, the words of which eluded the audience, due to *Miss Bergh's* indistinct enunciation.

Willy Stahl, violinist, played two well applauded numbers, *Romance*, his own composition and *Meditation* from "Thias." *Mr. Stahl* plays with an artistry seemingly beyond his years.

Next is shown a Christie Comedy, "Seven Bald Pates," featuring the inimitable *Bobbie Vernon*, who starts out to prove that courage comes in small packages by getting married and eluding a process server, against whose bald pate *Bobbie* has been warned, and winds up by proving that there is sometimes more valor in running away than in "facing the music," especially when one's wedding becomes the scene of numerous, ominous bald pates.

Firmin Swinnen concludes the happily varied program with an organ solo of *Macfarlane's March in D. Major*.

ELITA.

THE RIALTO

"Humoresque" Now at Third Broadway House

Judging from the audience at the Rialto this week, New York's domestic-loving populace seems well awakened to prey. After a twelve weeks run at the Criterion and a week at the Rivoli, "Humoresque," *Fannie Hurst's* simple and impressive story of mother love, carries on its wild run of popularity at this theater for another week.

The balance of the program is well seasoned with humor, melody and dance.

"Through the Ages," a musical stage prologue, by *Josiah Zuro*, was rendered effectively by a beautifully blended chorus of voices with *Emanuel List*, basso, and *Jean Booth*, contralto, carrying the solo roles.

The ballet music from "The Queen of Sheba," as the overture, was played in masterful fashion by the Rialto orchestra, conducted by *Hugo Riesenfeld* and *Lion Vanderheim*.

"Salome vs. Shenandoah," a Paramount-Mack Sennett comedy shows *Ben Turpin* at his best. In the battle scene *Ben* is able to show off to advantage in spotting and ducking bullets from whatever direction they come. Later, in "Salome," he showed as perfect scorn for the majesty of the king as he did for bullets, when it came to a question of "just whose girl 'Sal' was to be."

Mlle. Thalia Zanou delivered the "Danse De Cassandra" rapidly and gracefully.

Another picture, "In the Holy Land of To-day," offers an interesting conception of the present customs and habits pursued by the people of that distant land.

The bill is concluded with an organ selection "The Sixth Sonata," played by *John Priest*.

JOVIE.

"THE UNTAMED"

Tom Mix Does Some Thrilling Work in Fox Film

Story by Max Brand. Scenario by H. P. Keeler. Directed by Emmett J. Flynn. Produced and released by Fox.

Whistling Dan.....Tom Mix
Kate Cumberland.....Pauline Starke
Jim Silent.....George Siegmann
Lee Haines.....P. M. McCullough
Joe Cumberland.....James O. Barrows
Tex Calder.....Chas. K. French
Kilduff.....Pat Chrisman
Hal Purvis.....Sid Jordan
Morgan.....Major J. A. McGuire
Sheriff Morris.....Frank M. Clark
Buck Daniels.....Joe Connelly

It's Tom Mix at his best. He certainly has improved noticeably in his film work. True he rides like the proverbial Centaur and handles a gun better than Mr. Nimrod but aside from these wild western American accomplishments he goes at his allotted photoplay task in splendid style. He works hard and does things. There is one thing we like immensely about Tom Mix's work and that is he is not forever and a day bowing and kowtowing in a grinning jackanapes manner for closeup approbation. He plays with a naturalness and a sincerity that have endeared him to a large public. And how he can ride. And "The Untamed" gives him many a chance.

He is a strong robust type—the lithe, pantherlike physical outline of a man's man who can be depended upon at the right minute to throttle villainy and do it in a manner that has one's hair standing right on edge awaiting the finale where honesty, true love and high principle winning honors rightfully bestowed.

In "The Untamed" Tom Mix is a rough western character but who has a heart of gold but eyes that turn yellow when villainy stalks afoot and would not only end his life but crush the happiness of those he loved best. And that yellow light—two direct and distinct yellow panes that are shown from Mix's eyes on a closeup when Jim Silent tries his mightiest to kill Whistling Dan! It's a trick of the camera but effectively done and it surely makes an impressionable and uncanny dent upon the audience.

Throughout the showing of the film at the Capitol recently there was a combined whistling effect done by the orchestra reeds and the pipe organ that made the theme all the more pronounced and suggestive atmosphere of the story.

With Whistling Dan are his wonderful horse and his wonderful dog—both finely trained animals and they perform some amazing feats. Then there is the girl of the story—a miss of the wild west—who loves Dan and says nothing else matters when her father tells her of Bart, the wild dog that would kill any human that touched him but those he loved; of Satan, a horse that is possessed of the very devil, save when Dan is near or astride him; of the man himself, with the yellow light in his eyes when his heart and mind were fired by hate and resentment—a man that Kate Cumberland's dad says is "untamed."

There is gunplay galore. Fights of the hand-to-hand stripe that shows some bully directing and has the blood of Young America coursing like a triphammer. And through it all—Mix as Whistling Dan—there runs the melodramatic, hundred proof, action that the city and neighborhood film houses revel in.

And Mix receives admirable support. Siegmann is a host in himself—just the big, brawny, cruel, sinister heartless villain the story demands when Mix is in there fighting, shooting and riding like a demon. McCullough is a villain too, more polished than Silent—but making the story run stronger and faster in the "dirty work" department.

All the men were especially good which takes in French, McGuire, Clark and Connelly. And Miss Starke's acting was excellent throughout. Fox need not be ashamed of this corking good Tom Mix picture.

VANCE.



There are two things that Tom Mix loves more than anything else, and they are horses and fighting, and "The Untamed" (Fox) is full of both. At the left, the odds seem to be against Tom, but above his opponent has been standing too close to an open window

The two pictures at the top, show the other one of Tom's hobbies, his horse. In the top one things are as happy and calm as you please, but in the one below, the steed is decked in all his war paraphernalia and there is trouble in the air. There is also a girl present. In this case, Pauline Starke

ANNOUNCEMENT

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INITIAL SUPER FEATURE

“BRAIN CINEMA”

Story by **ALEX. A. STUART**

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Little Trips to Los Angeles Studios

WITH RAY DAVIDSON

WELL, well, at last we've Mayo finished "Black Friday." been let in on the secret! *House Peters* is getting things in shape for his own company. *Louis Douglas Fairbanks* is to make *Johnston McCulley's*, "The Curse of Capistrano" after all. For a while it looked as if the popular fun maker didn't know just what he was going to do. Then all of a sudden out burst the Right Honorable *Carlyle Robinson* with the announcement that *Mr. Pickford* would camelize this Curse tale. The only thing to regret is that the Mrs. won't play with her hubby.

Guy Price, the celebrated West Coast "drammer kritick" is vacationing these days at Coronado. No wonder his column took a decided turn for the worse.

Spending money these days is the BIG idea. The Master Pictures outfit has the idea all right for they are putting up a neat little studio in Los Angeles at a tremendous expense. All the latest in equipment is the slogan.

Be it known that *Mickey Neilan* is to star *Wesley Barry*, the handsome kid, in "Dinty." *Mickey* thought first of an all star feature but the freckled face lad walked off with all the honors, so there was nothing else to do but feature him. Tough luck for *Wes*.

They come and they go, but some of these actors will probably

Go on Actin' Forever

Which reminds us that still in the game are such notable performers as *Charles Hill Mailes*, *Claire McDowell*, *Otto Hoffman*, *Alec. B. Francis*, *G. Raymond Nye*, *Lester Cuneo*, *Kate Bruce*, *Robert Brower*, *Winifred Greenwood*, *Edward Coxen* and a number of others. Their names are not quite so famous as some but they rank ace high when it comes to cinema portrayals. They are just memories of the old Edison, Lubin and Biograph companies.

George Beban, of whom we haven't heard so much of late, has put finis to a new film called "One Man in a Million." Sounds like Beban.

There's a fellow out at Universal by the name of *Irving Thalberg*. He's got quite a job, and he's only in his early twenties. Being *Boss Laemmle's* personal representative is his title. He was once the private secretary to *Laemmle* but now he helps *Isadore Bernstein* run the U factory.

Tod Sloan, the noted jockey, has taken a fling at the silent drama. He attached his signature to a contract with *Ben Hampton*.

Edgar Franklin must have an awful drag with *Lee Moran* and *Eddie Lyons*. To date they have made three of his stories and have purchased the fourth. The last—the one just bought—is "One Bright Idea." Oh, *Edgar*, how did you do it?

Little notes of interest: *Claire Adams* is back from Catalina. *Frank*

Mayo finished "Black Friday." *House Peters* is getting things in shape for his own company. *Louis Mayer* departed for New York.

Hank Mann packed up his "props" and moved from the *Francis Ford* lot over to the *Burston* plant. Needed more room, says *Hank*.

Rupert Hughes is here to give the O. O. to his stuff that's in the making out at *Goldwyns*.

Olga Printzlau put her name to a new five-year contract with the Famous Players *Lasky* aggregation. During her cinema career *Miss Printzlau* has pounded out some 352 continuities. Which, we should say, is some little record.

Another arrival is *Harry Kohn*, producer of the *Hall Room Boy* farces. *Kohn* says he came on business but most everybody thinks he's here to play poker with *Al Nathan*.

Here's some gossip: *Hobart Bosworth* returned from location at *Big Bear*. *Charles Vidor* is back from New York. *Winifred Westover* claims she has received an offer to go to Sweden and be starred. *Robert Thornby* took his company to *Truckee* for a few shots. The *Special Pictures Company* has taken over the old *Fred Balshofer* studio on *Gordon street*. *Mrs. Jack Cunningham*, wife of the continuityist, left for the East. *Louis Calhern* deserted the *Morosco Theater* for the fillums. *Allan Dwan* is making his first picture for the *Associated Producers*. It is called "The Forbidden Thing." *Harry Carey* is in Arizona.

Tony Moreno has got the traveling bug now. Said serialist comes out with announcement that he's going to "vamp" the señoritas of *Sunny Mexico*.

Henry King has his hands full. In addition to directing *H. B. Warner* all he has to do is manage the studio. *Jesse Hampton* is East so the job fell on the noble *King's* shoulders. Hurrah! Universal claims to have discovered another *Eric Von Stro-*



Hope Hampton, the Metro star, presenting the *Hope Hampton cup* to *Jack Merchant* of the University of California for his work in the *Western Olympic* try outs

heim, *Marcel de Sano* is his name and he's to take *Carmel Myers* in tow.

Wonder what's up in *San Francisco*. The *Wallie Reid* company goes on location there every other week.

It is rumored that *Bessie Barriscale* and *Bill Desmond* may take a fling at the legit again. Wouldn't be so bad.

Boy, page *Marc Mac Dermott*. And boy,

Bring Him Out Here

to Los Angeles for he's sure wanted. *Marc* did enough in "While New York Snores" to make all these

movie magnates pull their hair and teeth out—if they have either. All claim he would make an excellent addition to the Hollywood colony.

News note. *Elmer Harris* is back at his desk at *Lasky's*.

Max Linder, the cutie *Frenchie* with the naughty eyes, gave a preview the other evening of "Seven Years Bad Luck," his newest picture. It's great, was the verdict.

Doc Willat is in New York, we're led to believe, peddling *Irvin Willat's* first independent attempt. "Down Home" is the title.

Bessie Love is to make *Dickens' "Old Curiosity Shop."* We heard that before, but not with this new twist. It was to be made in England, however, something slipped along the line and now it's to be done here.

Sol Lesser, he of *First National* fame, journeyed up *Santa Barbara* way for a few days of golf. Seems *Sol* has discovered that the pill travels twice as far with the same amount of force behind it on the links up there. Might be right, at that.

Richard Spier informs us that *Margaret MacWade* is enjoying a brief vacation since her work with *Wanda Hawley* in "Food For Scandal."

British to the Fore!

With the exception of *May Allison* practically the whole cast in *Metro's "The Marriage of William Ashe"* claim the *British Isles* as their birthplace—but not their home. *Edward Sloman*, the director, is one *Britisher*; as are *Wyndham Standing* and *Frank Elliot*.

BEHIND THE SETS AT GOLDWYN

REMEMBER the old Triangle lot? That's where *Samuel Goldwyn*—nee *Goldfish*—hangs out his sign these days. Pretty place, too. Near Los Angeles. To be exact five miles away. In burg called *Culver City*. Big white buildings. Spacious lawns. Lots of flowers. Massive entrance. Oh, yes, that's where we met *Tom Moore*! In the entrance, I mean. Know *Tom*? Likeable chap. Full o' pep. Shows it in pictures. Just finishing "Canavan." Queer name, what? *Rupert Hughes* author. Ought to be good story. *E. Mason Hopper* doing megaphoning. *Swell cart*. Little *Sylvia Aston*, *Bert Grassby*, *Naomi Childers*, *Syd Ainsworth*. *Reggie Barker's* busy. Might know that. Made "Black

Pawl" now doin' "Bunty Pulls the Strings." One of those all star businesses. *Russ Simpson* popular with *Reggie*. Plays in both fillums. *Graham Moffat* story with *Charlie Kenyon* as scenarist. *Percy Hilburn* at camera. 'Nother good cast. Read 'em. *Leatrice Joy*, *Raymond Hatton*, *Cullen Landis*, *Otto Hoffman*, *Josephine Crowell*, *Edythe Chapman*, *Casson Fergusson*. Wonder if *Samuel's* tryin' to spend all his dough on salaries? Director of publicity *Woodhouse* said he didn't know but referred me to *Abraham Lehr*, who was standin' over there supervisin' something. *Lehr* is vice president, whatever that means. Also production manager. Puts his *John Doe* to everything.

SCREEN NEWS OF THE WEEK

LEVEY TO PRODUCE FEATURES

Eight Dramatic Films to Be Made Each Year— "Uncle Sam of Freedom Ridge" the First

HARRY LEVEY having launched well on the road to success the Harry Levey Service Corporation, for the exclusive production of industrial-educational motion pictures, is widening the field of his activities, and will head a second corporation, known as Harry Levey Productions, which is to produce feature dramatic films for theatrical distribution. The producing centre is to be located at No. 230 West 38th Street.

It is Mr. Levey's plan to produce each year eight feature pictures. The first release of the new company is to be a version of "Uncle Sam of Freedom Ridge," the story by Margaret Prescott Montague, which appeared in the June issue of the Atlantic Monthly, and which President Wilson characterized as

"the greatest piece of literature that came out of the war."

Mr. Levey paid at the rate of more than \$200 per word for the motion picture rights to the story—a price which is said to be the highest ever paid for any scenario. The rights were secured in keen competition with other producers, who appreciated the dramatic and picture possibilities of the story. Miss Montague won first place in the O. Henry Memorial Prize Award for her "England and America."

A strong cast has been selected. George McQuarrie, William S. Corbett, Paul Kelly, Leslie Hunt, Sheridan Tansey, and Eugene Keith play leading parts. George Beranger, long a member of D. W. Griffith's direction staff, is in charge of direction.

To Build Motion Picture Plant

John J. Livingston and William J. Griffing and associates will build a huge motion picture studio within twenty minutes of Times Square that will accommodate thirty-five companies working at the same time. Their idea is to rent their studios and everything needed in picture making by the day, month or year to producers who have not their own plants. Among the officers or directors are: Edward M. Briggs, William J. Cullen, A. L. Judson, William Dewey, Loucks, George C. Van Tuyl, Jr., and Joseph Clement.

"Way Down East" Ready

D. W. Griffith's picturization of "Way Down East," based on the stage play by Lottie Blair Parker, will be presented at the Forty-fourth Street Theater on Friday evening, Sept. 3, with the following cast: Lillian Gish, Richard Barthelmess, Mary Hay, Burr McIntosh, Lowell Sherman, Creighton Hale, Mrs. Morgan Belmont, Kate Bruce, Edgar Nelson, George Neville, Vivian Ogden, Porter Strong, Josephine Bernard, Mrs. David Landau, Patricia Fruen, Florence Short, Emily Fitzroy and Myrtle Sutch.

Empey Engages Lee

Harry Lee, one of the best known figures in the film world by reason of his long experience as an actor, publicist, casting director and assistant director, has been placed in entire charge of studio, casting and purchasing activities for Guy Empey Productions, by Arthur Guy Empey, president, and will shortly undertake the task of casting "A Long Distance Hero" second of the series of comedy dramas to be produced by that company.

Cast of O'Brien Film

Eugene O'Brien in the forthcoming Selznick picture, "The Wonderful Chance," plays a dual role. His supporting cast includes Martha Mansfield, Warren Cook, Joe Flanagan, Rudolph DeValentino and Tom Blake.

Equity Opens Motion Picture Section

Friday, September 3d, 1920, from 4 to 12, will see the formal opening of the Actors Equity Association's new section at 229 West 51st Street. This building will be devoted exclusively to the Motion Picture Actor and the Musical Section. Many prominent picture and stage stars will be present to make this opening a big thing. John Emerson, who has just recently returned from Europe, will be on hand to tell of his experience on the other side.

New DeMille Special

"Forbidden Fruit" is the title decided upon by Cecil B. DeMille for his new special production for Paramount which he is now making at the Lasky studio. The story was written by Jeanie Macpherson. The cast is headed by Agnes Ayres and Forrest Stanley and includes Theodore Roberts, Clarence Burton and Theodore Kosloff.

Goodman Is Versatile

Dr. Daniel Carson Goodman fills a three-cornered role insofar as his production of "Thoughtless Women" is concerned. Not only was he the author of the story, but he directed the production which will star Alma Rubens and was also the producer of this feature, which will shortly be released by the Pioneer Film Corporation.

Bosworth's Next

An early Goldwyn release is the newest Hobart Bosworth picture, "His Own Law," produced by J. Parker Read, Jr. Roland Lee and Jean Calhoun are in the cast. The story was written by Frank Brownlee.

To Film "The Concert"

Herman Bahr's comedy, "The Concert," which served Leo Ditrichstein as a starring vehicle for two seasons is about to go into production at the Goldwyn Culver City studios. Victor Schertzinger will direct.



LEWIS SARGENT

The youthful hero of Realart's big success, "The Soul of Youth"

Three New Selznick Films

Selznick Pictures Corporation has begun preliminary work on three new fall productions. Eugene O'Brien will be seen in "The Better Man," by John Lynch. Harry Raff and William P. S. Earle are now going over the continuity of "The Road of Ambition," which will be the second National Picture Theaters production starring Conway Tearle. Alan Crossland will direct "Shadows of the Sea," a big special production, the story of which has been supplied by Frank Dazey.

Completes Browning Film

The American Film Company announces the completion of "A Light Woman," taken from Robert Browning's classic and prepared for the screen by George L. Cox and Sidney Algier.

Charles Clary, Claire DuBrey, Helen Jerome Eddy, Hallam Cooley, Guy Milham, Nancy Chase and Frances Raymond are in the cast.

Not with Film Lore

The MIRROR wishes to correct the statement made inadvertently last week that Fred J. Nicholls has been engaged by the Film Lore Productions Company to assist in directing their first special feature "Brain Cinema." Mr. Nicholls is not associated with the Film Lore Productions Company in any capacity.

"Twin Beds" Oct. 18

"Twin Beds," which Mr. and Mrs. Carter De Haven are producing, in affiliation with Arthur S. Kane, is to be produced by First National Oct. 18. Latest news from Hollywood is that, under the direction of Lloyd Ingraham, the production is progressing most satisfactorily.

To Play Bunty

Graham Moffatt's Scottish comedy, "Bunty Pulls the Strings," which has had an unusually successful career on the stage, went into motion picture production at the Goldwyn West Coast studios this week. Leatrice Joy has been selected to play the leading role of Bunty. The comedy will be the next Reginald Barker production.

IS THAT SO!

Frederick Vogeding, the noted Dutch actor, is leading man with Dorothy Dalton in "In Men's Eyes."

Walter Woods, of the scenario staff at the West Coast of Famous Players-Lasky, has written an original story which will be used as a starring vehicle for Roscoe Arbuckle.

Herbert Standing returns to active film work in "Her First Elopement," a new Wanda Hawley comedy-drama for Realart.

James W. Morrison has completed the leading role in "Sowing the Wind," with Anita Stewart, and will commence work at once in a new H. B. Warner picture, "When We Were Twenty-one."

Cullen Landis will play the leading juvenile role in Reginald Barker's next special production, "Bunty Pulls the Strings."

Robert Gordon, and his director, Edward Griffith, have returned from Ithaca, where the exteriors for "Three Women Loved Him," were filmed.

George Walsh, who is now working on what is rumored is to be his last picture for Fox, "Dynamite Allen," is on location in Milford, Pa.

David Powell will be one of the featured players in the Charles Maigne production for Paramount, "The Kentuckians," by John Fox, Jr.

Ethel Chaffin, designer for the Famous Players-Lasky Corporation, at the Lasky studio, leaves September 1st for a four months' trip to London and Paris where she will spend much of her time in the style marts of the great European capitals.

Marguerite Courtot, since her return from Spain, has been working in two companies; in "Roaring Oaks," the serial being produced under the direction of Bertram Millhauser, and with George B. Seitz in "Rogues and Romance."

Lillian Held has deserted the stage for motion pictures.

Frank Lyons who on several occasions appeared in Mae Murray productions has decided to continue in pictures.

Zoe Pearl Park, contralto, has given up her dramatic work for the movies. She is considering an offer to play an important part in "When He Returns."

George Parsons is completing his picture for Cosmopolitan Productions, on which he is now working with Robert G. Vignola at the International Studios.

Betty Compson, the star-producer who personally attends to every detail of the business requirements of her organization, worked as a stenographer in a Los Angeles film exchange under an assumed name for several weeks in order to absorb knowledge to equip her to manage her affairs.

Evelyn Duno, formerly of the Vitaphone and who was in support of Mme. Petrova in films, has gone to Hollywood, Cal., to join the Mary Pickford company.

George Regas, a foreign film star, who has been prominent in titular roles in "Romeo and Juliet" and Coppee's "Severo Toreli," has been engaged for the next Mary Pickford feature.

SCREEN NEWS OF THE WEEK

FILMS TO AID TRADE Jewish Picture at Madison Square

World Tour to Advertise British Industries

An English motion-picture exhibition is touring the world, illustrating to the people the progress of British industries and the ability of Great Britain to supply many of the world's needs.

At present the main features of the exhibition are the special industries of Sheffield and Glasgow, but it is stated that the towns of Northampton, Leicester, Nottingham, Leeds, Bradford and New Castle are about to take up this method of advertising.

Another development of the film industry, says the report, specially designed to promote greater harmony between English-speaking peoples, is being initiated. These films soon will be released for free exhibition throughout the moving-picture houses of the United States and the British Empire, and the efforts to promote good-will and comradeship between the two nations by this means will be watched with interest.

A motion picture of the Jews in Poland, taken without the idea of staging a story, but merely intended to depict the life of that people in the war-torn country, opened at Madison Square Garden, concert hall, last Saturday night. The twelve leading cities of Galicia, Poland proper and Letvia were photographed. A special music program, arranged by Josiah Zuro, will be presented with the film.

Historical Relics Used

Many historic "properties" were secured by Director John W. Noble to decorate some of the sets for the forthcoming Messmore Kendall-Robert W. Chambers Productions photodrama of "Cardigan," a picturization of the novel of the same name from the pen of Robert W. Chambers. Revolutionary relics consisting of powder horns, clocks, tomahawks, high standing candelabras and quill pens were some of the objects used for decorative purposes.

RUSHING BIG FILM Capt. F. F. Stoll Putting "Pep" Into "Determination"

Excellent progress has been made upon the big film feature, "Determination" that is being sponsored by Captain F. F. Stoll and the U. S. Photoplay Corporation, the work being done under the direction of John L. McCutcheon at the New York studio selected for the film.

After "Determination" is finished the U. S. Company will produce "The Soul of Man," "The Home of Man" and "Deception," each to be designated as "super-features."

Negotiations are now afoot by Captain Stoll's executives to purchase a 14-acre studio which will be located in Westchester County.

When Captain Stoll went to London for the atmosphere of his story he carried with him a letter of introduction from President Roosevelt to the Honorable Whitelaw Reid.

Captain Stoll was recently suggested for the post of First Assistant Secretary of Navy by President Woodrow Wilson.

COMPANIES MERGE Film-Lore and Congressional Join Forces

The Film-Lore Congressional Productions, Inc., has recently been formed through the merging of the Film-Lore Productions Co., inc., of New York, and the Congressional Film Corporation of Washington, D. C. The new organization is capitalized at \$500,000. This combination was made possible because of the common policy and aim of the two original companies.

The executive staff of Film-Lore Congressional Productions, Inc., is headed by Alexandre A. Stuart, President, and J. A. Fitzgerald, Vice-President. Their General Manager is T. G. Hall, a man of broad perspective and keen business sense. Eric Cederberg, who has been in the motion picture business for the past twelve years and ranks among the best, will take care of the photography. The corporation is fortunate indeed to have secured the services of L. Grandin Grossman, counselor of prominence, who has recently been recommended for District Commissioner of Washington, D. C., by the President of the United States. N. B. Corrigan is Secretary and Treasurer.

Muriel Ostriche

Muriel Ostriche, the charming little screen star whose portrait adorns the cover of the MIRROR this week, is one of the cleverest comedians in the screen world today. She is producing a series of two reel comedies, which are being distributed by the Arrow Film Corporation, and they are setting a new mark in the field of screen comedies. They are delightfully different from the usually so-called comedies that we see so frequently on the motion picture screen, being free from vulgarity and "slapstick" depending upon the originality of the story and situations and the ability of the star and supporting cast to put them over.

Miss Ostriche, while still a very young woman, has had considerable screen experience, having appeared under the Eclair, Thanhouser, Vitagraph and World banners prior to making her debut as an Arrow star. The Muriel Ostriche comedies are being produced under the supervision of Garnette Sabin, and being directed by Arvid Gillstrom.

Fox Films Poem

After five months of effort, William Fox has completed a six-reel picturization of Will Carleton's poem, "Over the Hill to the Poor-House." The cast includes Mary Carr, William Welsh, John Walker, Noel Tearle, John Dwyer, Wallace Ray, Phyllis Dillen, Louella Carr, Vivienne Osborne, Dorothy Allen and Edna Murphy.

Bebe Daniels' Second

"Oh, Lady, Lady!" the second Bebe Daniels production for Realart has just been begun at the Hollywood Studios under the direction of Maurice Campbell. The supporting cast includes Harrison Ford, Walter Hiers, Jack Doud, Charlotte Woods and Lillian Langdon.



At the left, the departed spirit in Goldwyn's "Earthbound" appears to the priest in the great cathedral

Below, the South Sea Islanders hold a festive procession in boats in Griffith's "The Idol Dancer" (United Artists)





TOM MOORE

*Star of Goldwyn pictures whose latest production
is "Stop Thief" adapted from the famous stage farce*

DRAMATIC MIRROR



FRANCELIA BILLINGTON

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in his latest American production, "A Live-Wire Hick"

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"The Letters of Heloise"

(Continued from page 425)

After I got through at Mamaro-neck,—that's where they were "shooting" Geraldine's picture, I came in town and met Harold. I told him of all the famous people I had met and he wasn't a bit jealous. I fear Harold is impossible, Margie! I guess he was thinking of those theater tickets for the next night. He wanted to take me to Coney the next day, but I had to go to another studio, so I declined. I wonder how much money he is making, Margie! Find out for me, will you?

I didn't go to Coney because I was going out and

Watch Them Make Serials

You know, Margie I thought that I might as well know all there was about this business before I start out myself. I might be a serial queen some day, and leap off railroad bridges, Margie, who knows? So I went up to the George Seitz Studios and watched Juanita Hansen working on her new serial, "Roaring Oaks."

George Seitz, Marguerite Courtot, June Caprice, and the rest of the company, had just returned from Spain, where they had been "shoot- ing" some scenes for a feature pic- ture, "Rogues and Romance," and they weren't losing a bit of time "doing" the interiors. Both com- panies were working at once and I wondered that they didn't get the scenes mixed up.

It was the busiest place I ever saw. Gee, Margie! Think of going clear to Spain to take a picture! I think when I get to be a star

I'll Go to Venice

because then I can introduce some good diving scenes. You know I do that rather well, Margie. But I must tell you about Juanita Han- sen. She is one of the cheeriest creatures I have ever met. And talk about a hard worker! Why, Margie, she had to sit down and wait while they built scenes for her and cleared away train wrecks. I asked her if she had ever been hurt in a picture, and she said no, that after I got a little further along in the game I would see how some of the tricks were done. I guess she meant some of that Novagraph slow-motion stuff. I remember seeing her in a picture with a lot of lions once, but I guess they couldn't have had any slow- motion there. They must have pulled their teeth all out. I mean the lion's, Margie. I don't know whether I would like to work in serials, or not, Margie, but it's aw- fully fascinating. I think Harold would do very well with a lot of lions.

Speaking of Harold, Margie, I met him for dinner that night and he took me to the show I told you about. I was going to go up to the Famous Players Studio, but I called up and found that John Barrymore was not working just now, so I didn't go up. Did you know he's married now, Margie? Ain't that disappointing! I called up another studio where they were working on the interior of "A Wronged Woman," but did not go up.

But, Margie, don't it feel restful to get on a train late at night and find the beds all made. Harold had in- vited me to be his wife before I left,

and sat up in my berth and worried awhile. I hope he got home all right and didn't do anything rash on the way. Oh, here's something that scared me to death! I hid my money away in my shoes before I went to sleep so it would be perfectly safe, and then I tried to turn out the electric light, but I couldn't find the switch and had to leave it burning all night. In the morning I woke up and my shoes were gone! I hunted under the pillow for them and finally found them on the floor, all shined.

And the Money Was Still There!

Only I hadn't left any change in them and a dollar bill had been changed into four quarters. Can you beat that for service, Margie?

But I love to eat on the train and look out the window. Food is a little high, though, isn't it? Did you find it that way when you went to Buffalo? I suppose you didn't, though, as you always were a great one where basket parties were wel- come. I never saw such big baked potatoes in my life! I wish they'd make olives that way. I guess you know how fond I am of olives, hey, Margie?

Well, Margie, you have studied geography, so I won't go into details about that trip. But there isn't any desert between Weehawken and Buffalo, so you see I've been through something you haven't. It isn't so good either, Margie! The weather is quite tepid. I think Harold would like it, though. He is such an un- usual boy. Don't forget to find out how much money he gets, will you?

I certainly was glad

When We Reached Los Angeles

and I got off that train. If you've only been to Buffalo, Margie, you "don't know nuthin'!" Of course I enjoyed the trip after the porter showed me how to turn the light off in my berth, but I was glad to get a room and a tub in a good hotel. I'm going to rest for a few days and have a good time, Margie, and then I'll write and tell you all the gossip. And I won't forget to find out for you if Wally Reid is married, or not. If you see Harold, tell him to write me at the St. Francis hotel. I've got my Brownie Camera No. 1 with me and I'll send you some pictures of myself, taken with famous people so that you can show the neighbors. Write me when you can, Margie dear, won't you, and don't forget to find out how much Harold gets. Nightie, nightie!

As ever, HELOISE.

(To be continued next issue.)

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New Acts

(Continued from page 418)

Violinist and Dancer Offer Diversified Turn

A new vaudeville combination is *Dick Himber* and *Helen Patterson*. At the Royal Monday night the pair did well in a way but the general arrangement is not yet of the calibre and tension for the best results obtainable. Looking over their performance at the uptown house, *Miss Patterson* skates all around the plump *Himber*, who needs more seasoning to bring out his talent. *Himber* is at his best apparently when playing the violin, but on his straight number his instrument was not in pitch with the Royal orchestra. He exchanges patter with *Miss Patterson* and also sings, depending more upon his voice that he should when it must be considered that *Himber* won his stage recognition playing with a jazz orchestra. *Miss Patterson* is a cute trick, sprightly, peppery, vivacious and will improve in her general work as time ticks on. She dances well, shows possibilities and has unmistakable youth that is an asset worth reckoning. The act needs rearrangement and lots of work. When set an early position in the big houses it is not without its reward.

MARK.

Nan Tempest and Co. Use Family Brawl for New Act Theme

A drop is used, showing two apparently quiet homes in a detached family-apartment row. There are doors and one window that are cut in drop to help carry out theme of the new act, "Thirty Dollars" that *Nan Tempest* and Company are offering in the "big time" vaudeville houses. In one side a rumpus starts, with the wife physically ejecting her husband who is supposed to have come home drunk and minus thirty bucks of his weekly stipend. Rapid-fire talk between the two is followed by the man receiving portions of his personal wardrobe flung from the interior. Subsequent action has a "wop" passing, picking out necktie and slipping the drunk a piece of change as the former says "I'll take dis one." A neighbor passes. He has a big hat box. Says it contains a new bonnet for his wife. As he goes up the steps there is a little liquid stream which the drunk by actions conveys impression that there is liquor secreted within the box. Finally the two men engage in a wrangle that has the community coper to take both men to the police station. The wife, who had fired her husband from home, comes out dressed and demands the why and wherefore of the bluecoat's actions. She gives the neighbor a bawling out and has him fleeing up the steps to the sacred portals beyond the door. Then she turns and upbraids the minion of the law for picking upon such a fine husband. Entire theme constructed for laughing purposes. At the Royal where seen the act accomplished its objective. Barring a jerky, halting getaway at the start, the little comedy works out well as the idea is exploited. Speeded up, the sketch will obtain better results. As a whole the little cast acquires itself creditably.

MARK.

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Has Ian Hay, the English author, written any plays? Somebody told me that he was pretty good dramatist. I like his book very much, and if he has written any plays that are being produced here, I'd be keen on seeing them. How about it?

Ex-A. E. F.,
New York.

Ian Hay is the author of "Happy-Go-Lucky" which was first produced about a week ago.

Dear Mr. Bernays:

I understand that freight rates have gone up and that this will mean that many of the companies that go on the road will have to close down because of the increased cost. Don't you think that the Government ought to have made special provision for theatrical companies because of their help in maintaining the morale of a country?

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FLORENCE J. BARTLEY,
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The styles, like most other movements will show that there is an idea behind the actual thing that we see—an idea that is guided by men, sometimes with self-interest, sometimes with disinterestedness. Styles very often are created through the machinery of plays. There is a much more intimate contact between the theater in America and the big dressmaking industries than you would believe from a merely cursory knowledge.

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